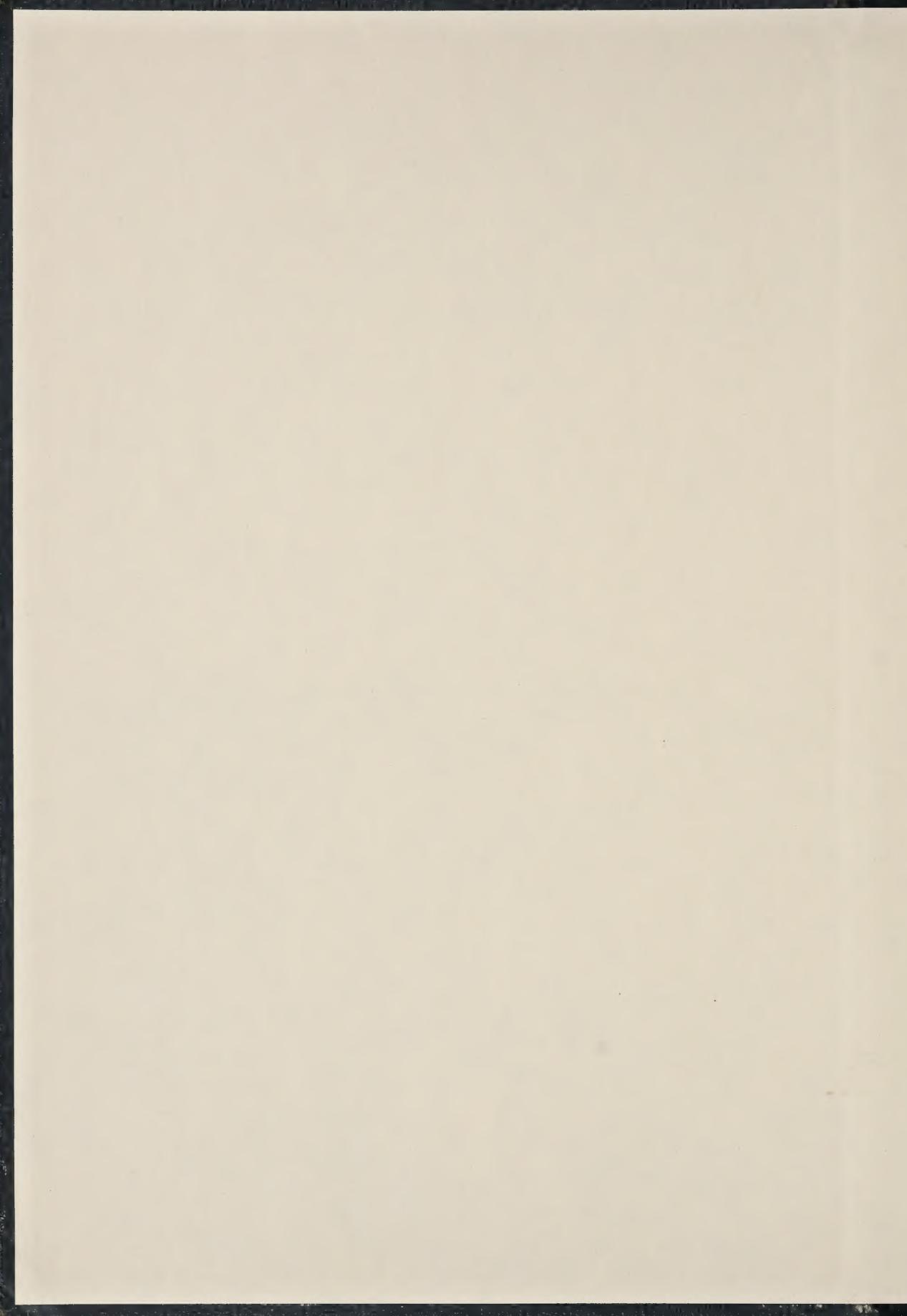


EGYPT AND PALESTINE

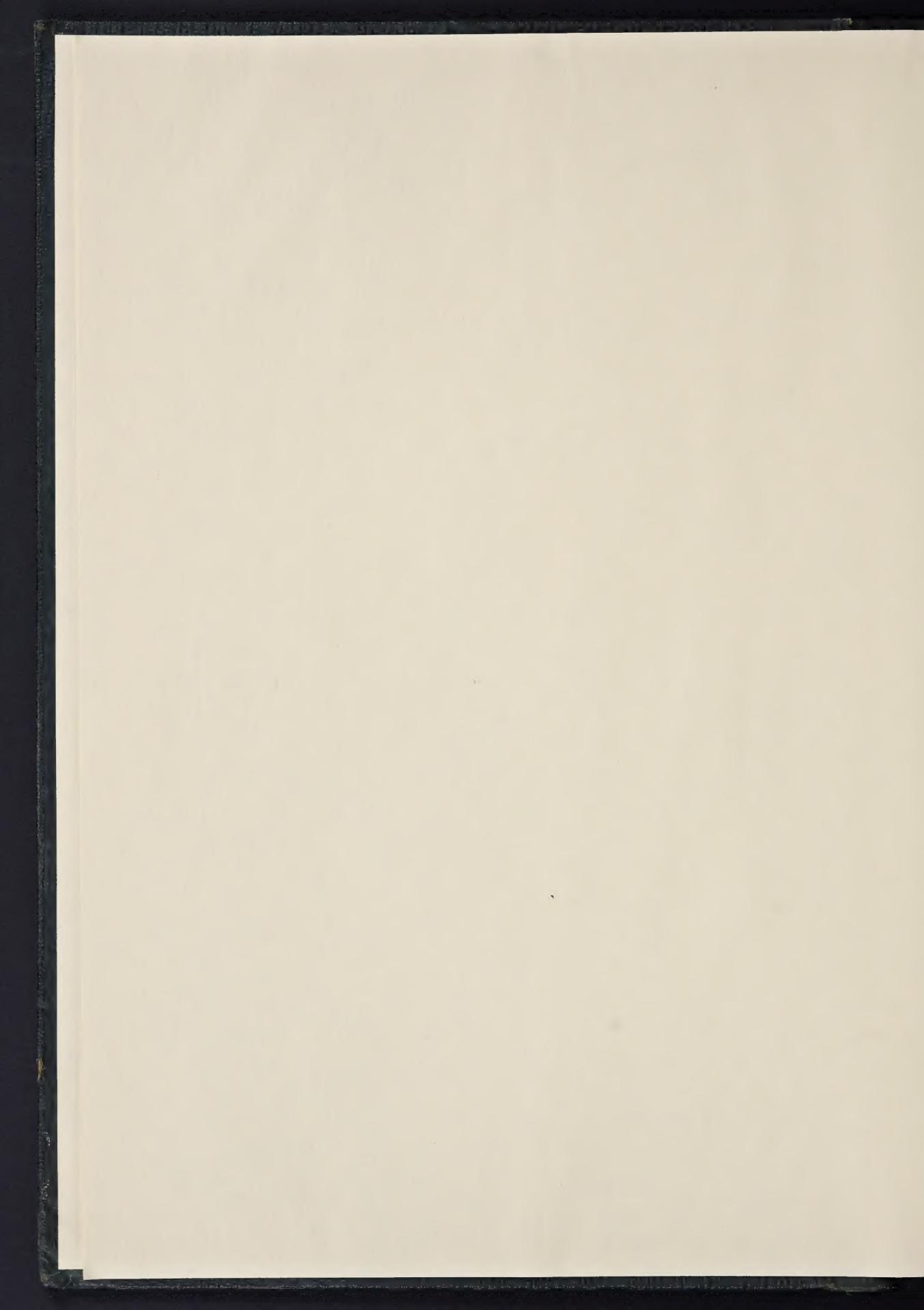
PHOTOGRAPHED

BY

FRANCIS FRITH.











E G Y P T

AND

P A L E S T I N E

Photographed and Described

BY
FRANCIS FRITH.

"I BOAST NO SONG IN MAGIC WONDERS RIVE;
AND YET, O NATURE! IS THERE NAUGHT TO PRIZE
FAMILIAR IN THY BOOM SCENES OF LIFE?
AND DWELLS IN DAYLIGHT TRUTH'S SALUBRIOUS SKIES
NO FORM WITH WHICH THE SOUL MAY SYMPATHIZE?"
CAMPBELL.

IN TWO VOLUMES.

VOL. II.

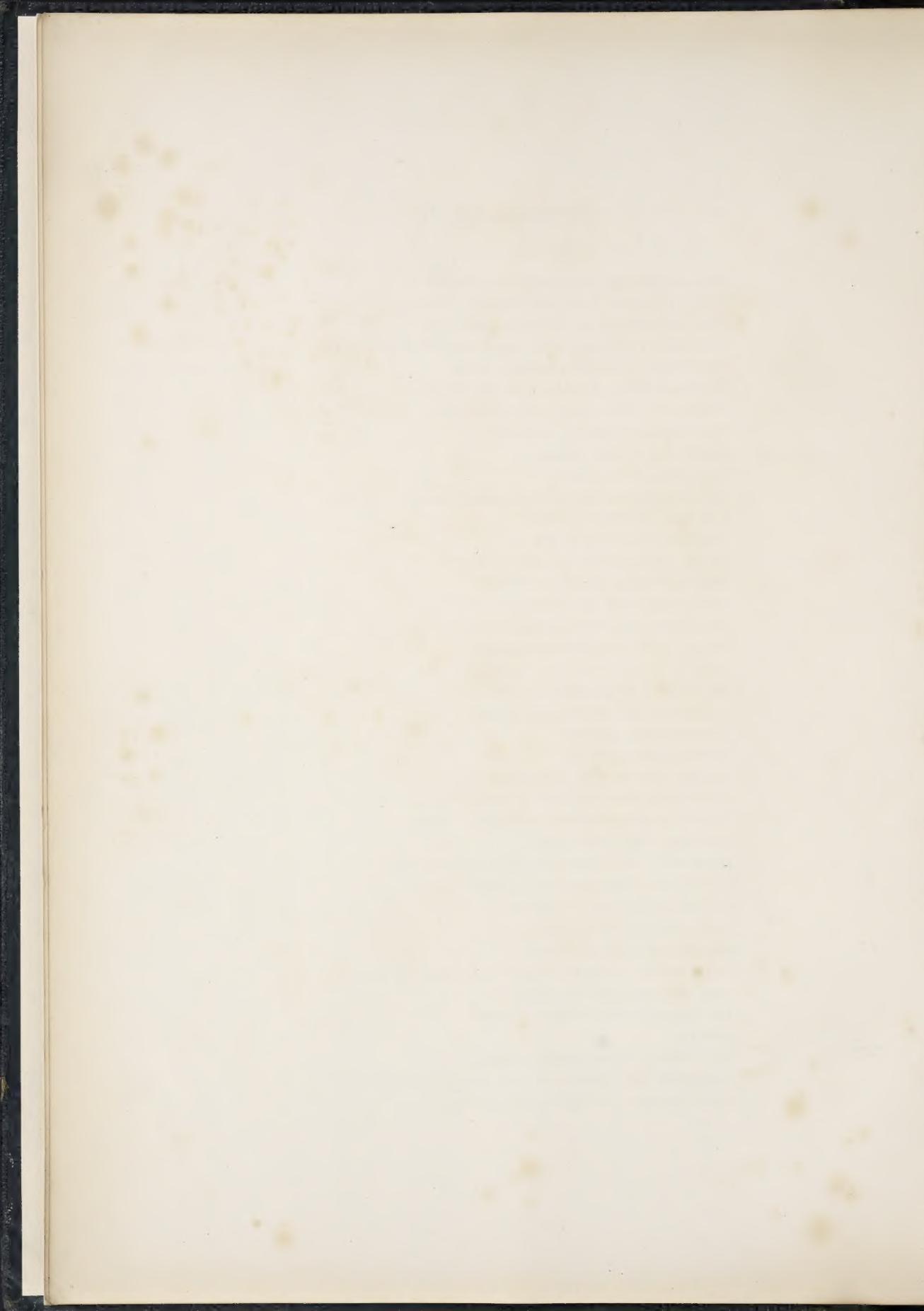
LONDON:

JAMES S. VIRTUE, CITY ROAD AND IVY LANE.
NEW YORK: 26, JOHN STREET.

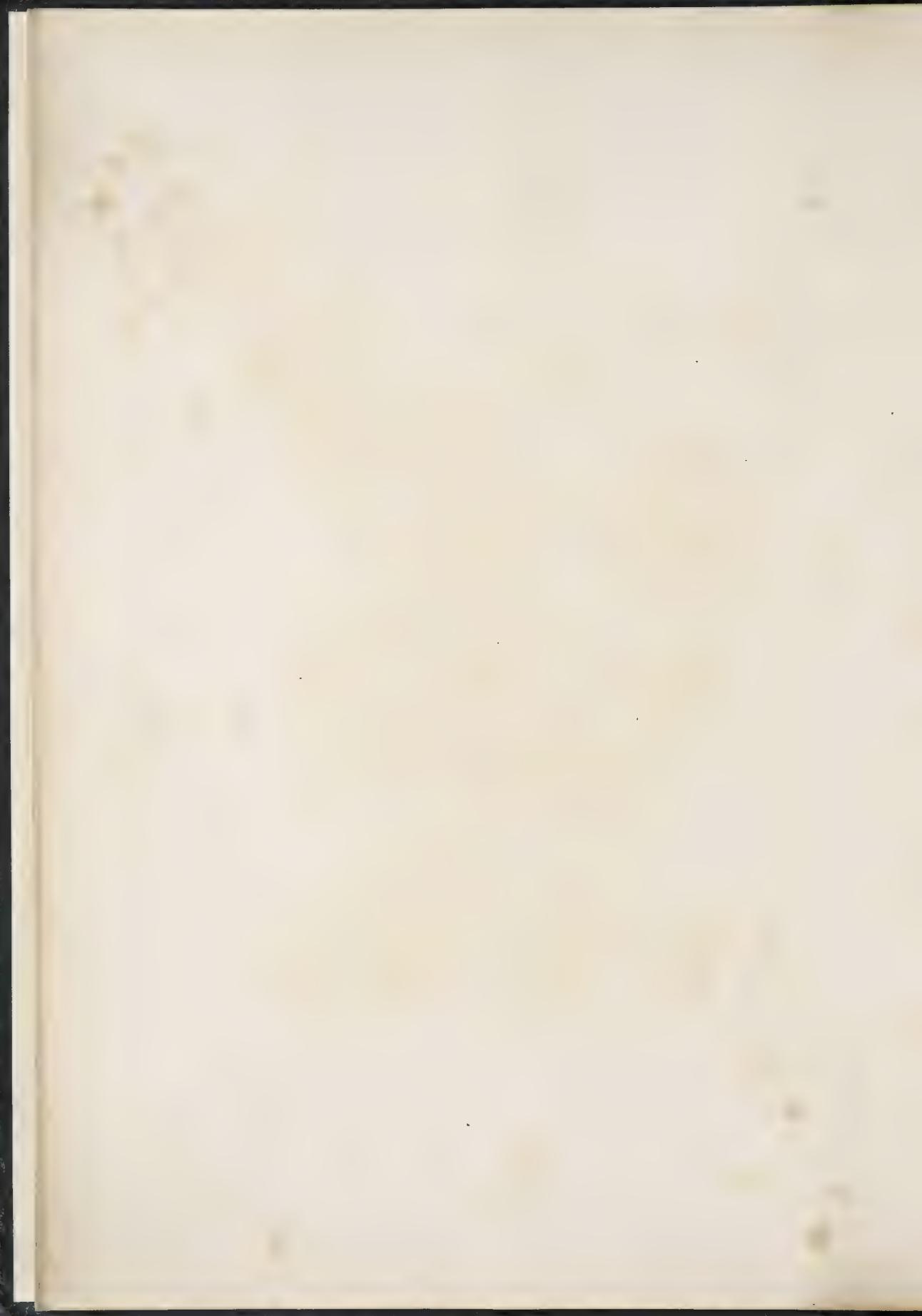
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59 plates.







THE "ARCHES" OF THE CEDARS.





THE LARGEST OF THE CEDARS OF LEBANON.



E shall present our readers, hereafter, with a view of the entire grove of "The Cedars." The tree now represented is, upon the whole, the noblest of the ten or twelve "venerables" now standing. It measures forty feet in circumference near the roots. It may be observed that the natural growth of the cedar is a straight single trunk, almost like that of a Norway pine, and such are eight out of ten of the young trees in this grove; but the tree which I have represented—in common with every one of the very old ones now standing—is a many-stemmed, fantastic, wide-spreading giant: and I like to believe that this very irregularity of form—unfitting them for temple-timber when their contemporaries were cut—has saved them for the poet-worship of the 19th century!

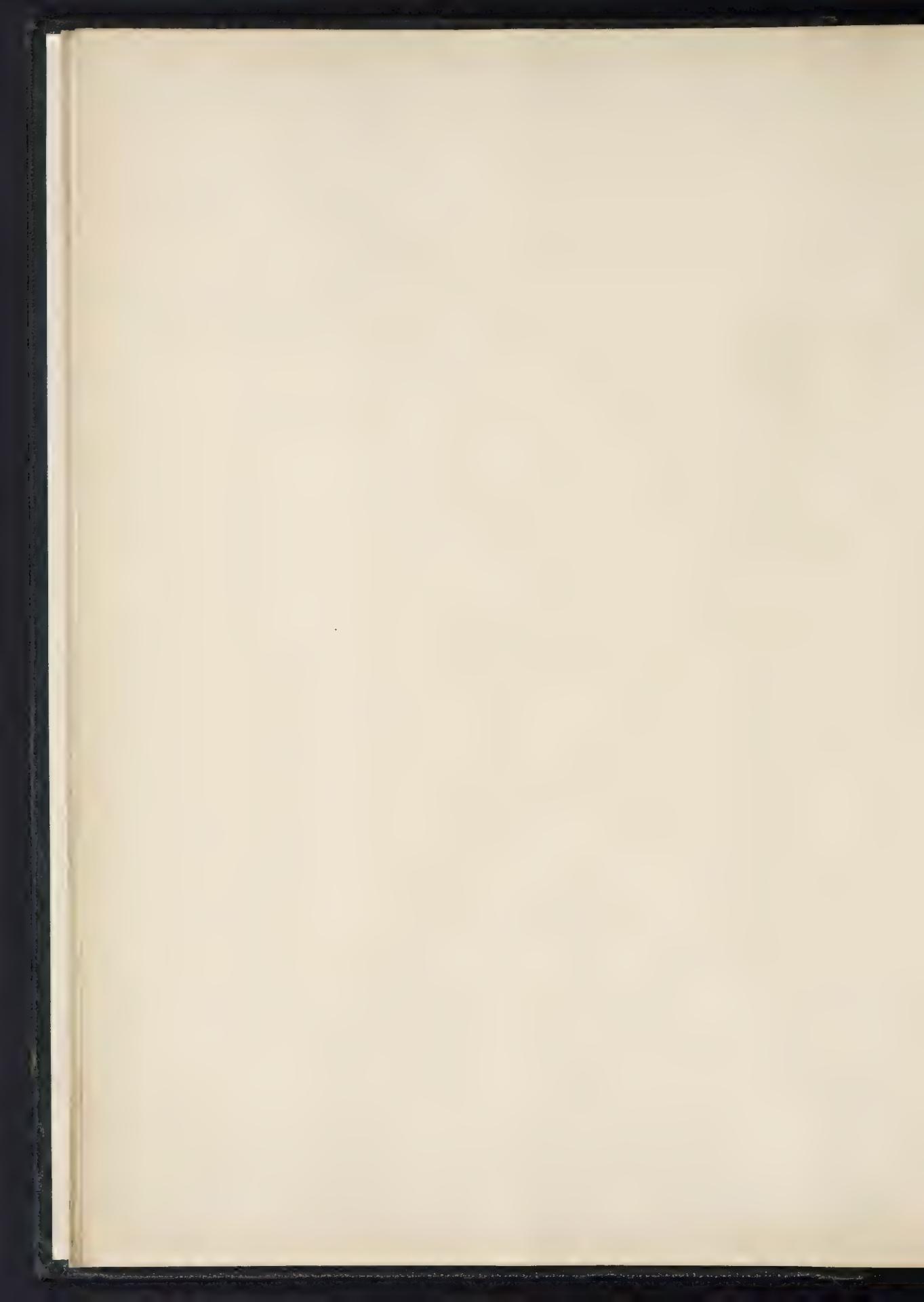
With the exception of these dozen, perhaps none of the trees in the grove are of a greater age than two or three centuries: there are probably two hundred or three hundred of a much younger growth. They form a compact little forest, "standing mostly upon four small contiguous rocky knolls, within a compass of less than forty rods in diameter." There is no underwood, but the ground is strewn thickly with the fallen leaflets and catkins. The wood is white, and has an agreeable odour, but bears no comparison with the red cedar of America.

The cedars are situated, according to Russegger, at an elevation of 6000 Paris feet above the sea—equivalent to 6400 English feet. The peaks of the mountain above rise nearly 3000 feet higher. The amphitheatre which they occupy "is of itself a great temple of nature, the most vast and magnificent of all the recesses of Lebanon." The peaks which tower over them retain the snows through the greater part of the year, and the grove itself is only accessible during the summer months. The spot has from time immemorial been held in some degree of sanctity; indeed, in former centuries, as Dr. Robinson informs us, "the Patriarch of the Maronites imposed various ecclesiastical penaltics, and even excommunication, upon any Christian who should cut or injure the sacred trees. The Maronites used also to celebrate in the grove the festival of the Transfiguration, when the Patriarch himself officiated, and said mass before a rude altar of stones."

We cannot wonder that so few trees which can claim very great antiquity remain upon these mountains, when we consider the high repute in which the wood was held both by the Jewish and heathen nations. The Temple of Solomon was rich in beams of cedar; David's palace was built with it; and so lavishly was this costly wood employed in one of Solomon's palaces, that it is called "the house of the forest of Lebanon." Diodorus Siculus relates that Lebanon was full of cedars, and firs, and cypresses of wonderful size and beauty; but at the present day only a very few localities have been authenticated as presenting any growth of these trees worth mentioning. Seetzen, in 1805, speaks of having discovered two groves of greater extent, and so other travellers; but none, I think, report any individual trees at all to compare with the finest of these, which are usually visited.

One of the grandest and most picturesque gorges of Lebanon takes its rise—along with the sacred stream, El Kadisha, which runs through it—in the recess at the back of the cedars. A little below the grove overlooking the chasm stands a village, which is called "Eden."

The day which I spent at the Cedars was one of the most delightful that I ever enjoyed. The delicious temperature of this elevation, the songs of the nightingales which abound in the grove, the scent of the timber and fallen leaves, and, above all, the "spiritus" of this half-hallowed place—the fragrant fame which these wide-reaching venerable boughs are seen, as it were, to scatter over the wide world below,—combine to render the cedar grove of Lebanon, in the beginning of June, one of the most enchanting spots of earth.



VIEW AT KARNAK, FROM THE GRANITE PYLON.





VIEW AT KARNAC, FROM THE GRANITE PYLON.



THE extensive and massive ruins of Karnac are the remains of temples and palaces erected throughout such a long succession of ages, and by so many dynasties of Egyptian and foreign monarchs, that the associations which throng around them are not merely those of Egypt alone, but also of the whole ancient world. In many cases individual courts and columns in its temples contain inscriptions and decorations wrought at the command of sovereigns separated from one another by the interval of more than a thousand years. Some of these still remain almost as entire as when they received their finishing touches; others are wholly dilapidated, and reduced to shapeless mounds of rubbish: sufficient, however, remains to afford long occupation to the most indefatigable explorers. Champollion, Lepsius, and Brugsch, all made these temples their abode for weeks or months. The latter thus describes his arrival at Karnac:—"On the evening of my arrival I took up my abode in the Temple of Ape or Apet. When I had retired to rest, I was favoured with a nocturnal concert: a number of jackals had quitted their lurking places, and were beginning their dismal howlings in the surrounding courts and colonnades; overhead I was disturbed by the whirring and ghost-like flight of a whole flock of squeaking bats, which, during the day time, had concealed themselves in the crevices of my chamber." This Temple of Ape (the next in importance to the Great Temple of Amon Ra) was erected by "King Ptolemy Euergetes II., his sister Cleopatra, and his wife Cleopatra, to the goddess Ape, the Great Mother of the gods, the Queen of heaven, the Ruler of the earth, the Honoured in the Province of Thebes." On the southern side of the same temple is a wall raised by the Roman Emperor Augustus. He is styled "The Sun and Lord of both worlds, the Autocrat, the Son of the sun and Lord of the Diadem, Cæsar, who renders the Provinces happy under his authority."

But the chief portion of Karnac is occupied by the Great Temple of Amon, a very interesting portion of which is called the Temple of Rameses III. Amongst the inscriptions contained in it is the following:—"In the year VI., in the month Paoni, his Majesty commanded that the gifts to his Father, Amon Ra, King of the gods, on his altar of offerings, should be increased with much gold and incense. Thus commanded King Rameses III." Still more worthy of notice are the interiors of the most sacred shrines in the Great Temple. These shrines are built of granite, and contain representations of "Pilipus, the King and Son of the sun," *i. e.* Philip Aridæus. They are only partially finished. Near these shrines are inscriptions by the Ethiopian kings Schabak and Taharack from the "Land of the Negroes," *i. e.* Ethiopia. Others mention the tribute brought by Shishak (Scheshenek) from the Land of Syria into Egypt. On the north wall of this temple is a series of inscriptions which contains repeated mention of the Assyrians, Babylonians, Mesopotamians, Syrians, and Ethiopians; also of parts of Palestine. In one of these inscriptions it is recorded:—"In the year XL was brought the tribute of the King of As-su-ri (Assur), a great stone of lapis-lazuli, weighing twenty minæ and nine asses, beautiful lapis-lazuli from Ba-be-li (Babel), and the coverings of vases from As-su-ri," &c.

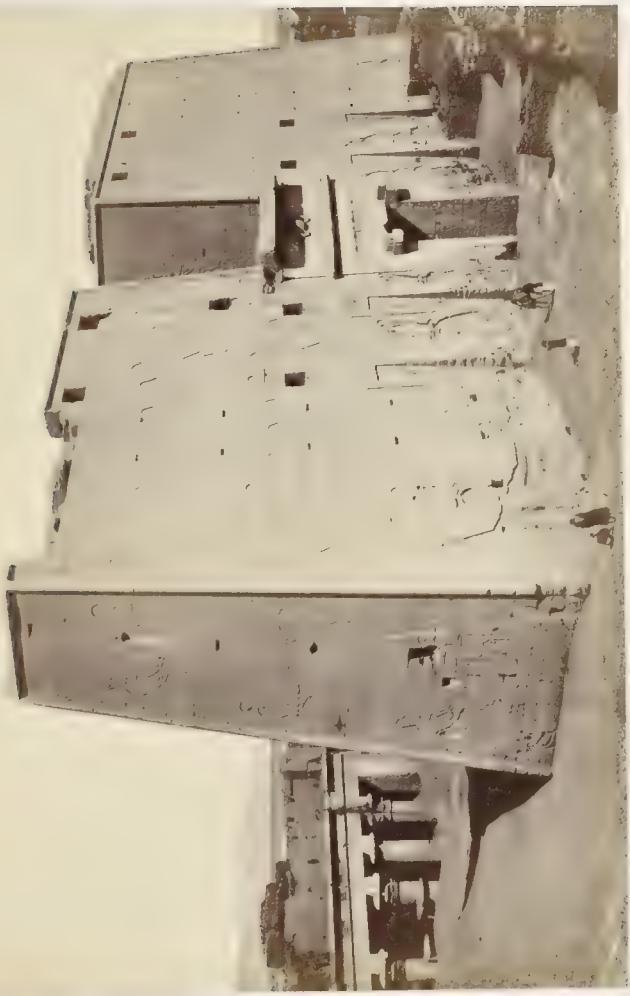
In one of the groups on the walls of the Temple of Amon the traveller is reminded of the "Ark of the Covenant" mentioned in the Pentateuch, and of the priests who bore it in sacred procession, for a similar ark is here represented, also carried by a number of the priests.

Amongst the conquests of Amenophis II. is mentioned one gained over the people of Nineveh. And amongst the inscriptions probably belonging to the reign of the same monarch is the interesting representation of an embassy from the Phœnicians, who are delineated as having ruddy complexions, and with bearded faces. Their leader appears as spokesman, and those behind him are bearing presents or tribute. Their address is—"We the ancient and noble of the Phœnicians thus speak: 'Incline thine ear, O King of the Egyptians, and Sun of the Nubians! May great reverence be rendered to thee! We knew nothing of Egypt, neither had our forefathers entered it, but we have become sensible of thy beneficence, and may all nations be as thy footstool!'"











THE GREAT TEMPLE AT EDFOU.

UPPER EGYPT.



IX hundred miles from the mouth of the Nile, and about sixty beyond Thebes, on the western bank of the river, is the Arab village of Edfou. Long before reaching it, the traveller sees from his boat the grand propylon of the temple, which is about 100 feet high, towering conspicuously above the insignificant hovels and heaps of rubbish among which it stands. It is distant about half an hour's walk from the river, through fields of clover and lupins. The village occupies the site of the ancient Apollinopolis Magna : for filth, for clouds of abominable fetid dust, and for the number, unwholesomeness, and pertinacious impertinence of its children, it is probably unequalled in the world.

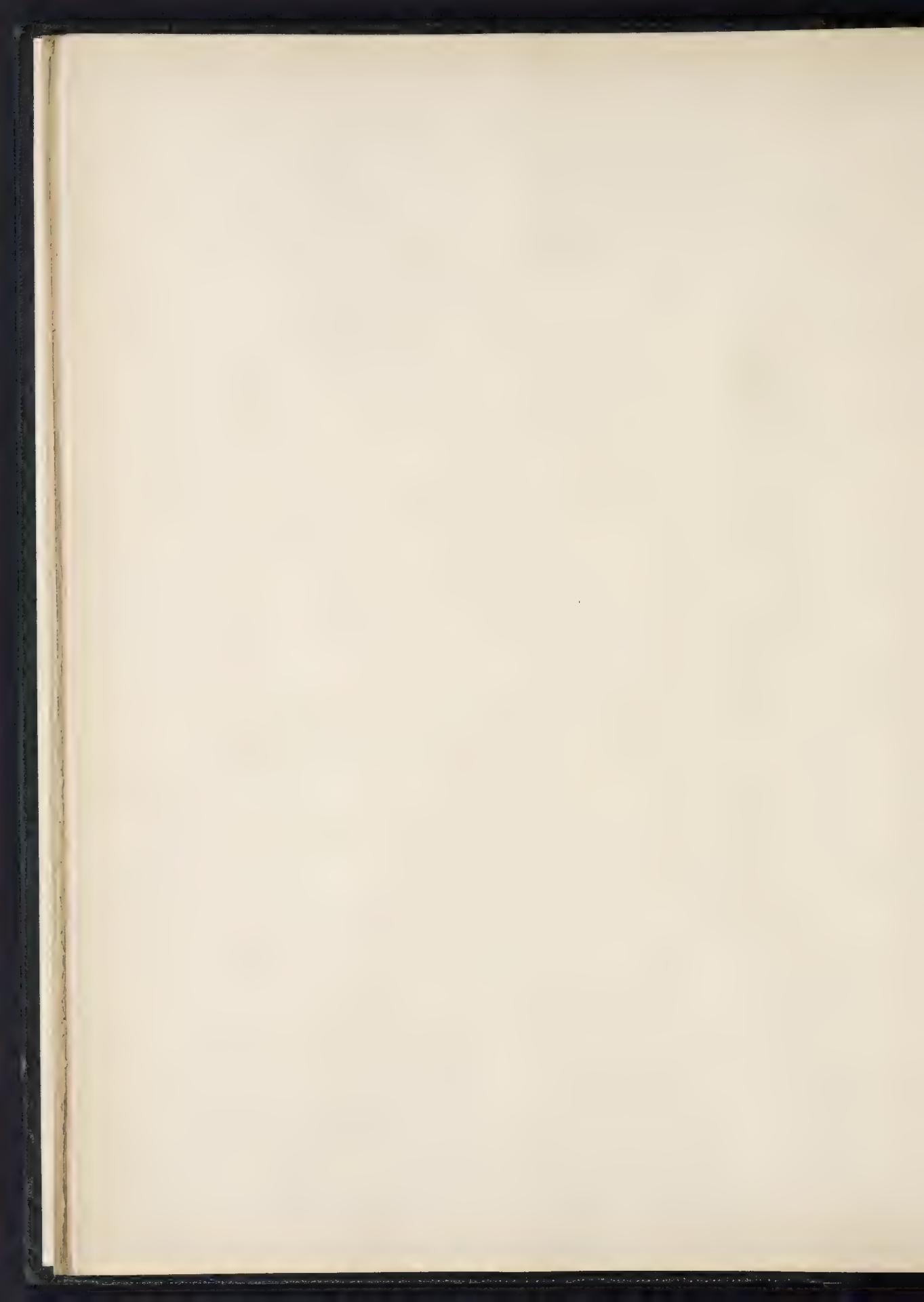
Let us now hear Professor Brutsch. He says,—Like Dendera, this is one of the very few Egyptian temples which are in a state of preservation such as to furnish the beholder with a correct idea of their original splendour and magnificence. The erection of Edfou, however, did not take place in the palmiest days of Egyptian power, but in the later ages of the Ptolemies. The most ancient portion of the temple, its northern part, dates from the time of Ptolemy IV., and Philopator I., 200 B.C. During the reigns of the four following Ptolemies—Epiphanes, Eupator, Philometer I., and Philopator II. (who was murdered B.C. 146)—scarcely anything was done to enlarge or embellish the temple, with the exception of an inscription in the reign of Epiphanes. In the reigns of Ptolemy IX. and Euergetes II., the portico was built with its columns (now considerably dilapidated as far up as their capitals), and the outer walls of the front of the temple were adorned with paintings and hieroglyphic inscriptions. During the reigns of Ptolemy X., Philometer Sotor, and Alexander I., the grand outer wall was erected and embellished. Finally, the Great Court, with its adjoining propylæ, was finished under Ptolemy XIII.

The Temple was dedicated to the god “Hor-Hat, the Great God, the Lord of Lords, the Golden Ibis, the Son of Osiris, the King of the Kings of Upper and Lower Egypt, and the Ruler of gods and goddesses.” One of the principal attributes of Hor-Hat was that of being the guardian and protector of the deities. Thus in one place he is styled “Hor, the watchful Lion of Pelusium,” and in another, “he who guards the gods in their temples, and who defends the goddesses in their sanctuaries;” and he is often called “Horus, the defender of his father, the protector of his mother”—(What degraded ideas of “Deity” are involved in the supposed existence and need of such “protection” and “guardianship!”)

Foremost in point of interest amongst the inscriptions at Edfou are the long list of mythological names, and the astronomical records. Amongst the latter we observe the names of the thirty-six divisions of the heavens, each division containing degrees, and also the names of the chief constellations, as Sah, or Orion, Soti, or Sirius, and Maschet, or the Great Bear, &c.

In another place we see a large solar disk with its diverging rays, and in front of it a series of fourteen deities ascending as many steps, to indicate the fourteen days of the moon's increase. At the top of the steps the full moon is represented. There is also an inscribed list of the festivals of the deities presiding over the thirty days of the month. And after these come the names of the twelve gods of the months, according to the three divisions of the Egyptian year into the Season of Flowers, the Season of Harvest, and the Season of the Inundation of the Nile. Lastly, there follows a representation of the twelve hours of the day and night respectively, and of the deities who presided over each.

On the façade of the grand propylæ in front of the temple are the representations (common to most such façades) of a gigantic monarch—one of the Ptolemies—seizing his foes by the head, to decapitate them at a single blow. The colossal forms of Athor, and “the Great Son of Athor,” Hor-Hat, stand by and promise the king complete victory over all his enemies.











THE MOSQUE OF OMAR, &c., JERUSALEM,

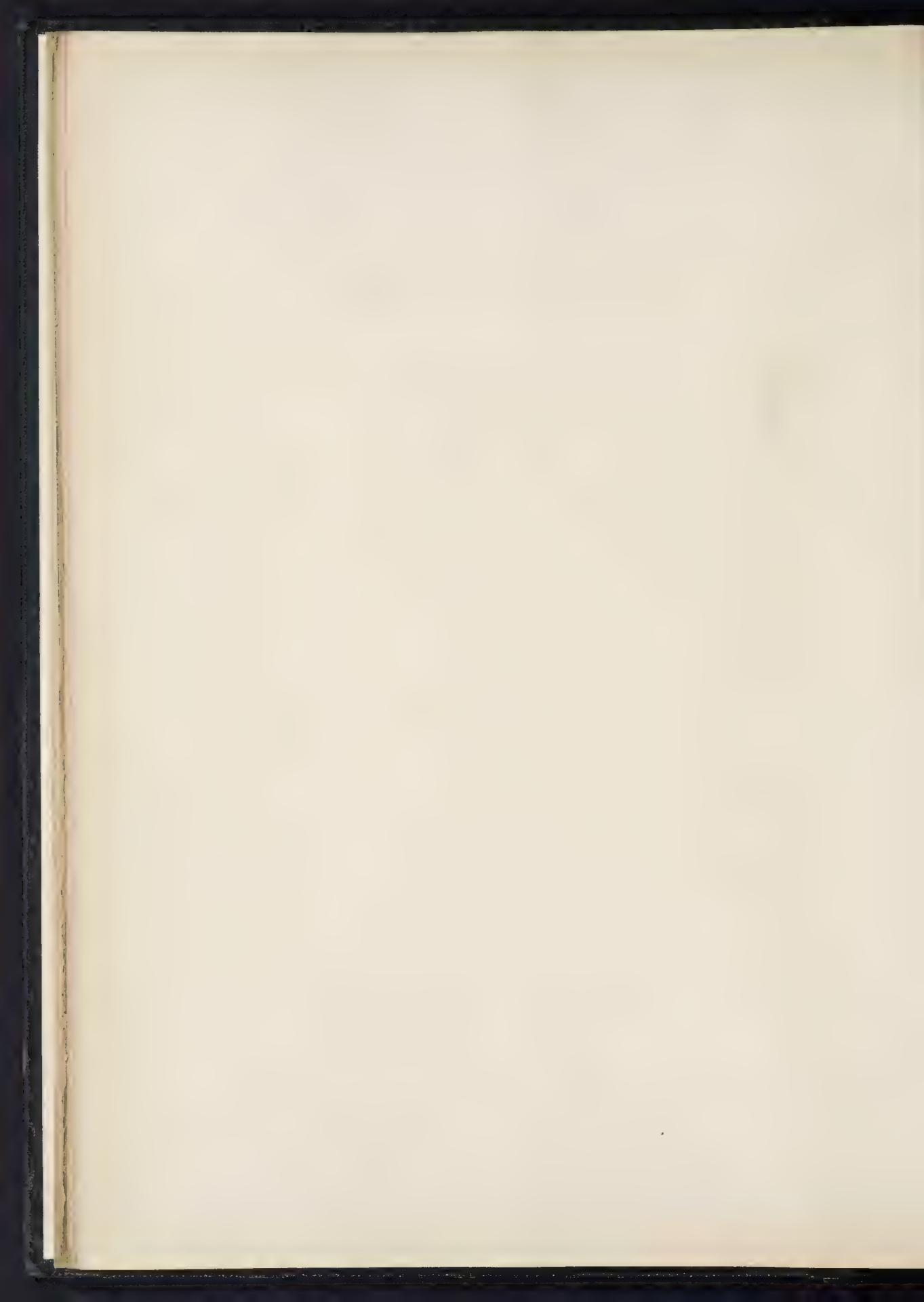
FROM THE CITY WALLS

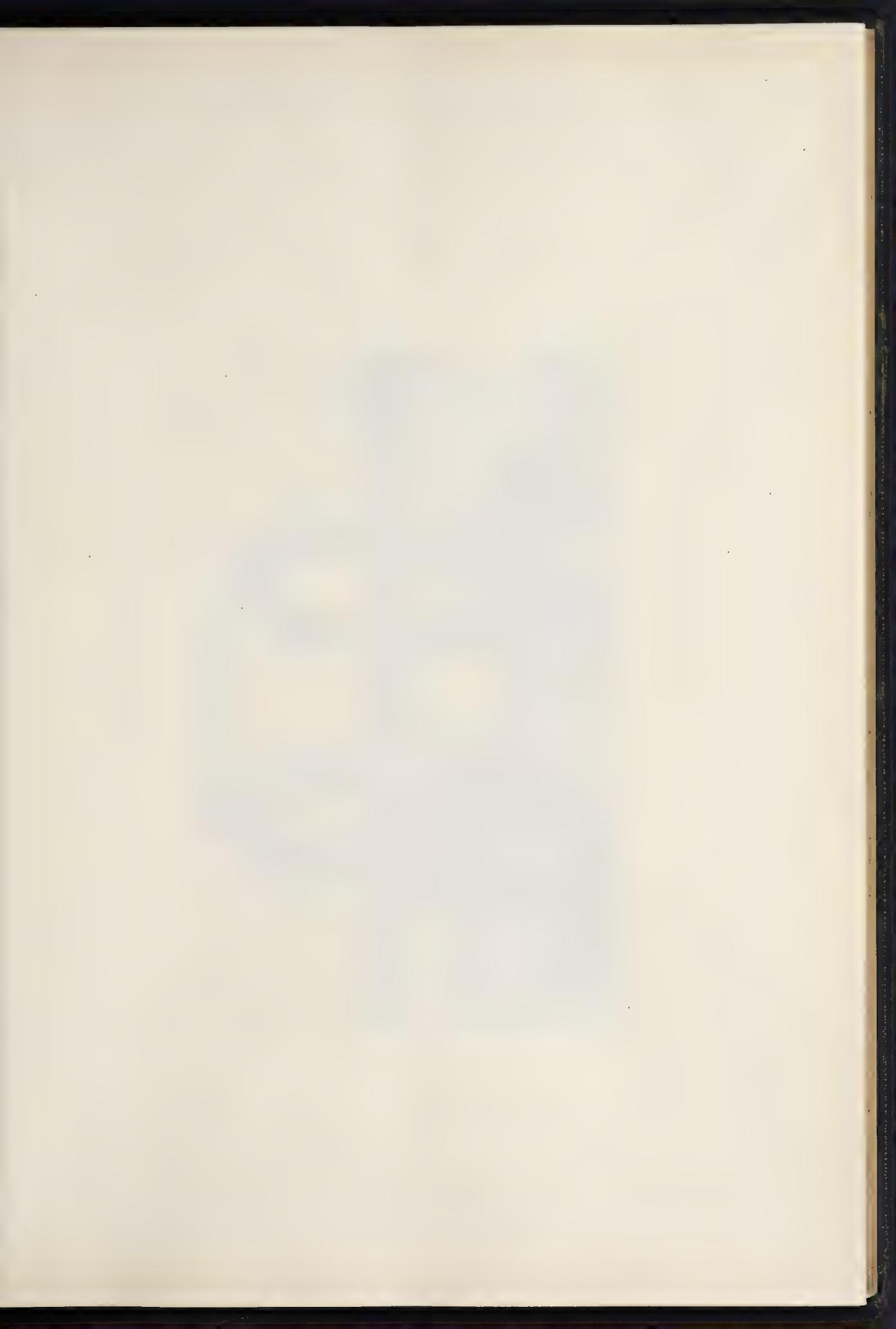
 HIS view is taken from a point upon the walls very near to St. Stephen's Gate. It embraces the deep wall of the Pool of Bethesda, the Mosques of Omar and Aksa, the minaret from which the muezzin, or call to prayers, is proclaimed, and (on the right) the dome-topped houses of the modern city rising towards Mount Zion.

We now resume the historical sketch. The importance and splendour of Jerusalem was considerably lessened after the death of Solomon, under whose son, Rehoboam, ten of the tribes rebelled, and went no longer up to Jerusalem to worship. After this period the kingdom of Judah was almost alternately ruled by good kings, and by those who were idolatrous and evil disposed; and the condition of Jerusalem was very much moulded by these changes. Under Rehoboam it was conquered by Shishak, king of Egypt (B.C. 973), who pillaged the treasures of the temple (2 Chron. xii. 9). Under Amaziah it was taken by Jehoash, king of Israel, who broke down 400 cubits of the wall of the city, and took away all the gold and silver, and all the vessels of the temple, &c. (2 Kings xiv. 13, 14). Uzzah, son of Amaziah, who at first reigned well, built towers in Jerusalem at the "corner gate," at the "valley gate," and at the turning of the wall, and fortified them (2 Chron. xxvi. 9). His son Jotham built the high gate of the temple, and many other structures (2 Chron. xxvii. 3, 4). Hezekiah (B.C. 728) added to the other honours of his reign that of an improver of Jerusalem. His most important work in that character was the stopping of the upper watercourse of Gihon, and bringing its waters by a subterraneous aqueduct to the west side of the city (2 Chron. xxxii. 33). Hezekiah's son, Manasseh, in his latter and best years, built a strong and very high wall on the west side of the city. For about one hundred years after this period, no serious alteration is recorded in the state of Jerusalem. Then, for the abounding iniquities of the nation, it was abandoned to destruction. After a siege of three years it was taken by Nebuchadnezzar, who razed its walls, and destroyed its temple and palaces by fire (2 Kings xv.; 2 Chron. xxxvi.) At this period the ten tribes forming the kingdom of Israel had been already upwards of one hundred and thirty years transported to Assyria; Judah was now exiled to Babylon; and the Castle of David, the Temple of Solomon, and the entire city, lay in utter, and to all human appearance hopeless, ruin until the prophetic period of its restoration.

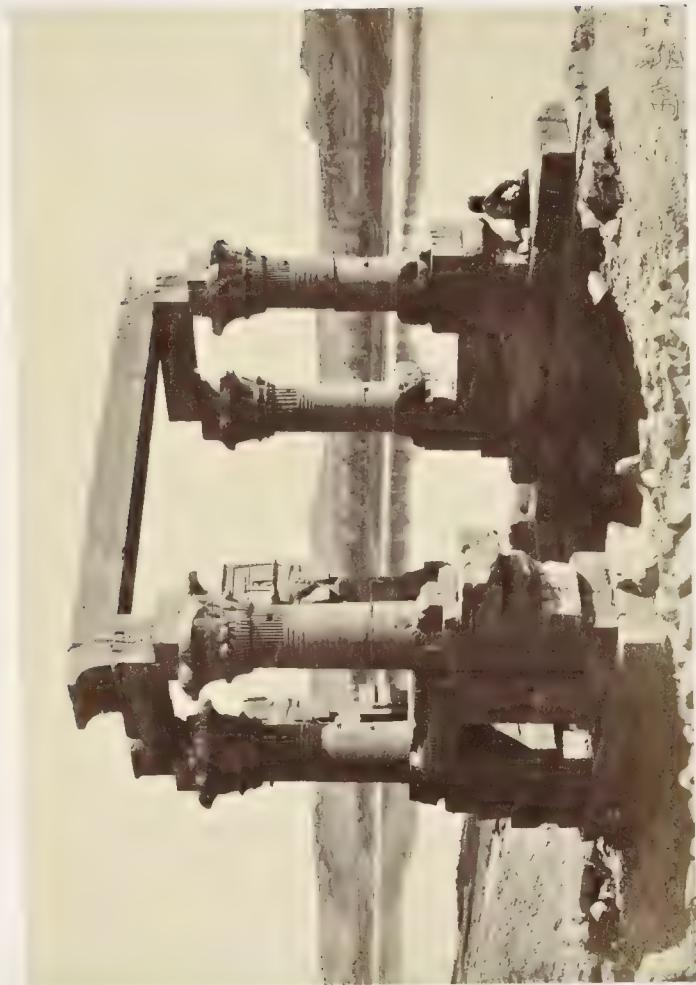
With regard to this captivity there existed two prophecies of remarkable precision. The first was by Jeremiah (xxv. 9, 12), in which the duration of the captivity is limited to seventy years; the other by Isaiah (xliv. 28), where the very name of the appointed deliverer is mentioned, "Thus saith the Lord of Cyrus, He is my shepherd, and shall perform all my pleasure: even saying to Jerusalem, Thou shalt be built; and to the temple, Thy foundation shall be laid." Daniel, who shared in the captivity, lived to see the reign of Cyrus. This prince issued a most remarkable proclamation, commanding the restoration of the temple, &c. He appointed Sheshbazzar as Prince of Judah, who led to Jerusalem 42,360 people besides their servants, of whom there were 7337 (Ezra i. 5—11).

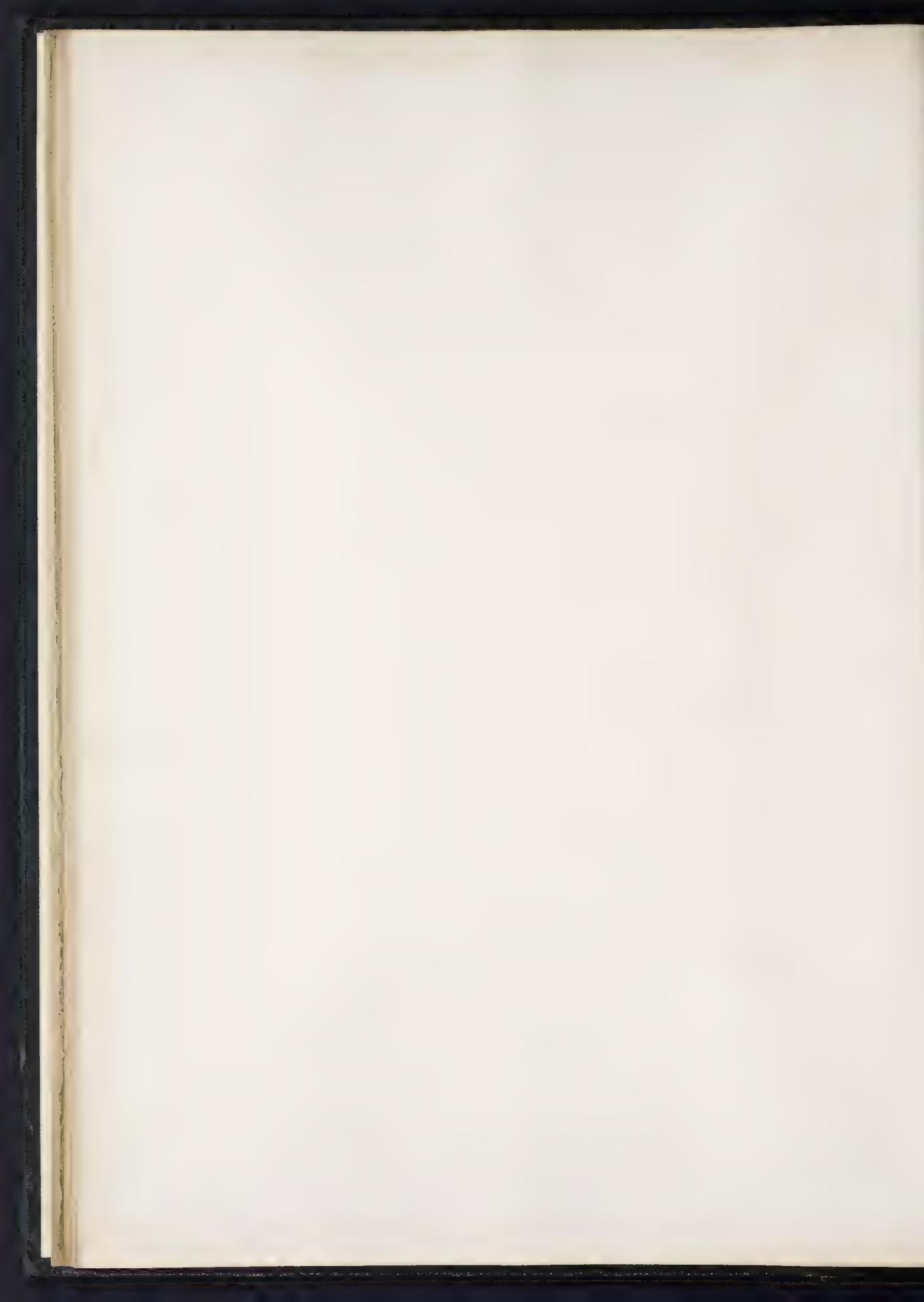
In the following year, when the foundation of this second temple was laid, it is recorded that "the people shouted for joy, but many of the Levites, who had seen the first temple, wept with a loud voice" (Ezra iii. 2, 12). The temple was not completed until the sixth year of the reign of Darius, having been delayed by the orders of Artaxerxes, who was influenced to this interference by the jealous intrigues of the Samaritans.











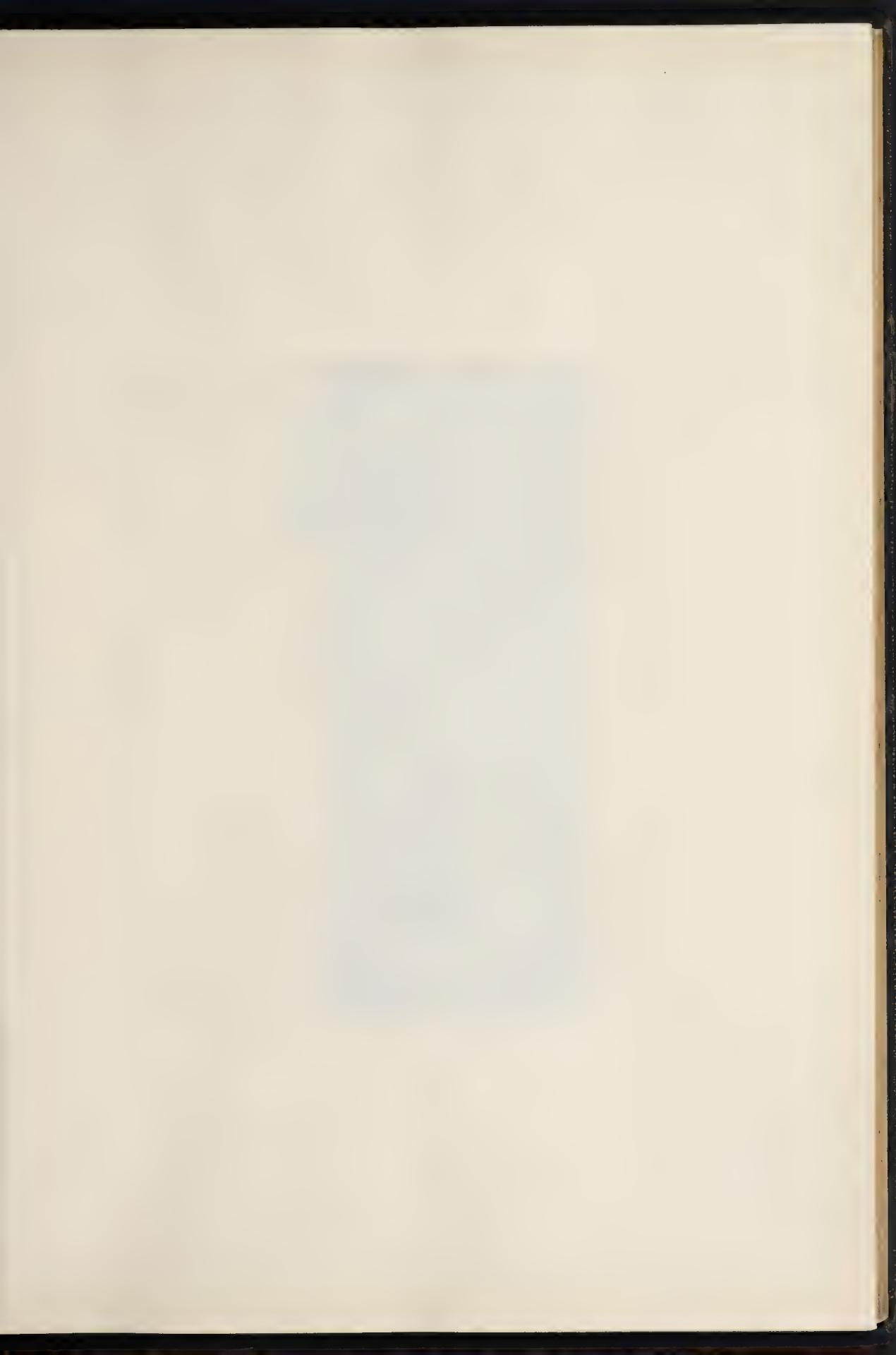
THE TEMPLE OF WADY KARDASSY, NUBIA.

ERE is a bonnie little ruin ! It has no history, no lineage, no armorial bearings ;—it is like the pretty milk-girl, whose “face was her fortune,” except that, unlike her, it boasts a plurality of faces—heads of Isis, with long rectangular ears, adorning each square of the lower capitals.

Now, it would be rather a relief to contemplate for once an Egyptian temple without sculpture ; but then, thou must resign thyself for this time to romance,—go desperately in love with my Nubian beauty, dismiss learning and conjecture, and throw thyself at her feet in a transport of dreamy blissful admiration ! It is very early morning : the sun of Nubia has just risen, and is painting golden lines upon the eastern edges of the landscape, and rich deep shadows (albeit transparent) upon the temple basements, and underneath the opposite shore of the silent solemn river ; and here stands the “dark ladié” whom we sought, for ever overlooking that sweet silent scene, like an Eve who has *not* lost her paradise,—created young, and still as young as ever ; more like a maiden upon whom the last grace of womanhood is not yet bestowed, than one whose day is *passé*. And this, indeed, is the aspect of many a Nile ruin ; for although some were really never completed, yet many shattered ones, from the wonderful freshness of the stone, look merely unfinished. It seems as though the works had been stopped last year for want of funds, and that the Government might now, without astonishing any one, put the men “on” again. I wonder if some benign governor will one day perfect any of these structures, according to their original designs ! Would there be any harm in such a proceeding ? or had they best remain just as the Fates have willed them—genuine, though dreadfully mutilated, relics of the days of 3000 years ago ?

Sir G. Wilkinson calls this place “Gertasse,” and he says of it—“At Gertasse is an hypathral court, formed by six columns connected by screens, four having a species of Egyptian composite capital, common to temples of a Ptolemaic and Roman era, and the two others surmounted by heads of Isis, with a shrine containing an asp. It has no sculpture, excepting a few figures rudely drawn on one of the columns on the west side ; but that it belonged to a larger edifice is highly probable, as some substructions may be traced a little distance to the south. A short distance from this is a sandstone quarry, in which are one echorial and upwards of fifty Greek *exvotos*. They are mostly of the time of Antoninus Pius, M. Aurelius, and Severus, in honour of Isis, to whom the neighbouring temple was probably dedicated. Some refer to the works in the quarry, and one of them mentions the number of stones cut by the writer for the great temple of the same goddess at Philæ. In the centre is a square niche, which may once have contained a statue of the goddess ; and on either side are busts in high relief placed within recesses, and evidently, from their style, of Roman workmanship. The road by which the stones were taken from the quarry is still discernible.”









Fourth Pic.



DISTANT VIEW OF DAMASCUS, FROM SALIHIYEH.

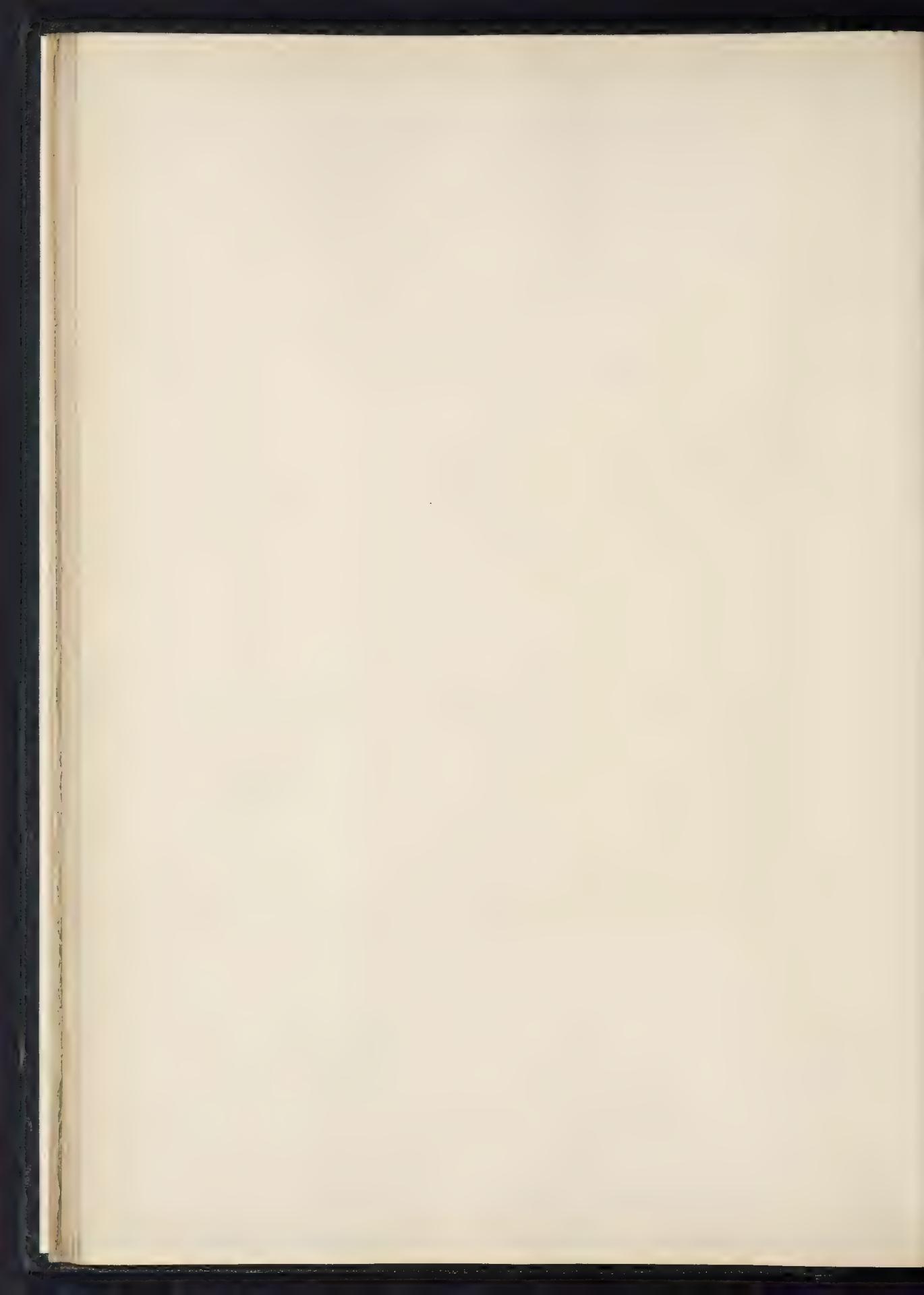


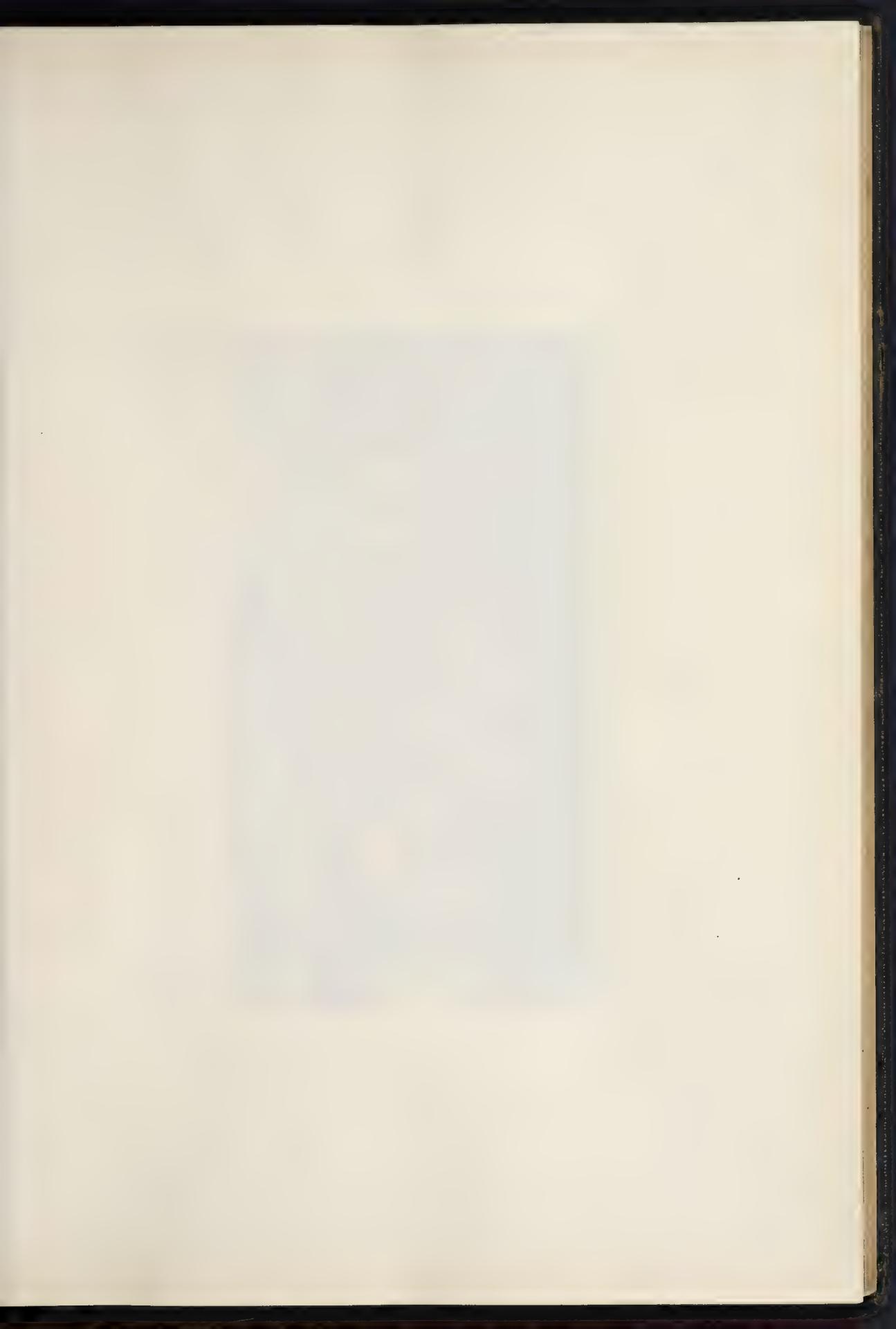
T has been stated in a previous article upon Damascus that its *details* are likely to disappoint the traveller, and in presenting this attempt at the celebrated view of the city and plain from the slope of Lebanon, we must qualify the disappointment of our friends who have read the glowing descriptions of this scene given by a score of travellers, by acknowledging that the camera does very scanty justice—we might almost say does an injustice—to subjects so distant, and so minute and indistinct in their details as this is; but had we not attempted it (though on a very rough, unfavourable day), we should, in all probability, have suffered the heavy displeasure of the critics who have read of such a scene, or possibly have even beheld it. To the eye it is undoubtedly a magnificent view: the white buildings of the city, covering a vast area, glitter charmingly through the interminable plain of rich foliage—the elevation, shortly after the traveller leaves the village of Salihiyeh for Beyrouth or Baalbec, being sufficient to give him a splendid range of vision. The plain upon which Damascus stands, and which is watered chiefly by the snow-fed streams of the Barada (*Abana*) and A'waj (*Pharpar*), is of unknown extent, having been in modern times but very imperfectly explored. Mr. Porter has published some interesting information respecting its eastern tracts, where it holds the basins of three mighty lakes, which have no outlets, but are the natural receptacles for the waters of all the rivers and fountains of the plain of Damascus; each lake is about two miles in circumference.

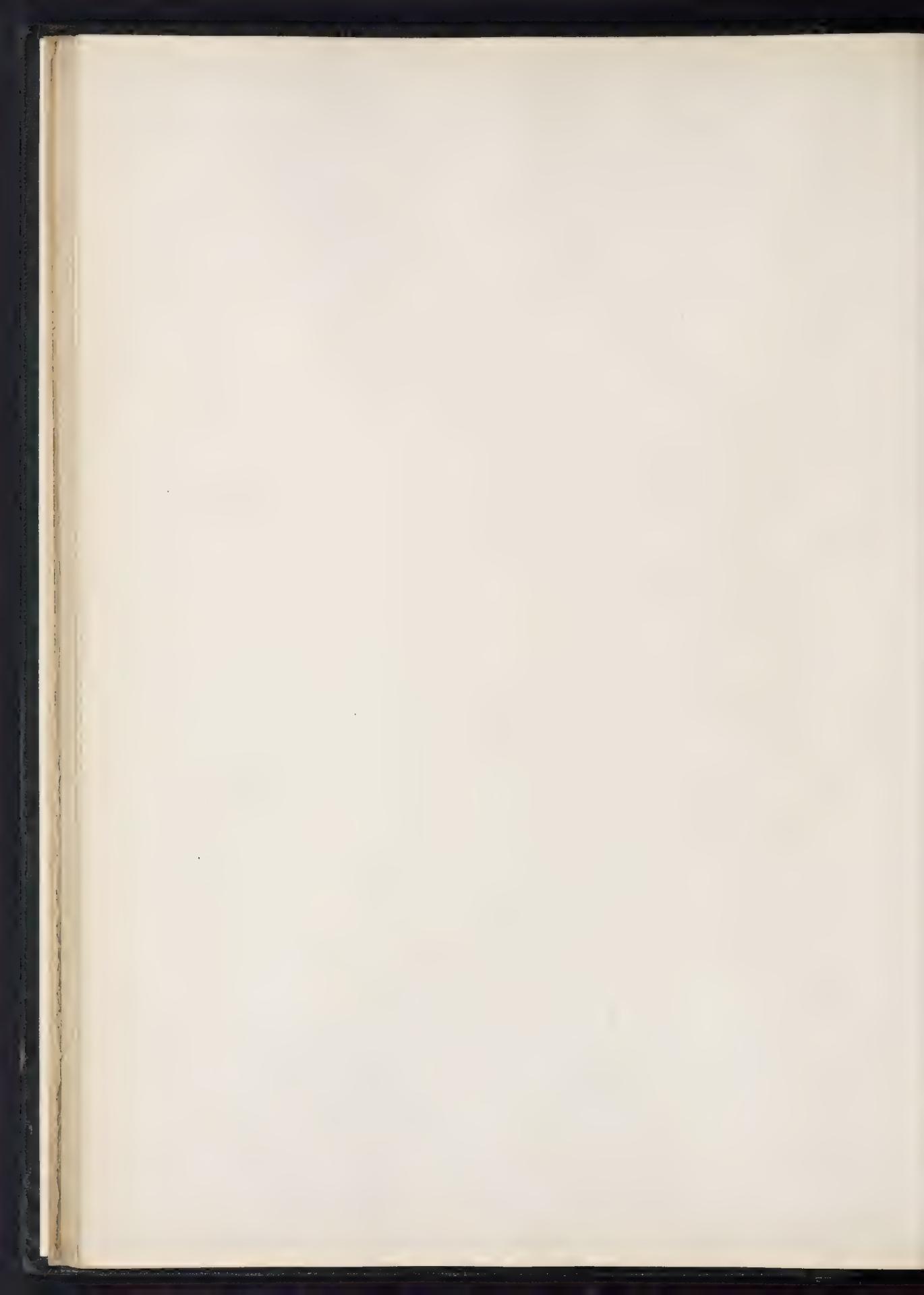
From the furthest point reached in this direction, Mr. Porter descried numerous mounds and other objects, which had the appearance of being the sites of ruined cities; and during the summer of last year Cyril Graham, an enterprising young traveller, who was accompanied only by his servant, reports, in the district of the Hauran, to the north and east of the lakes above named, the discovery of the sites of about eighty cities of very great apparent antiquity.

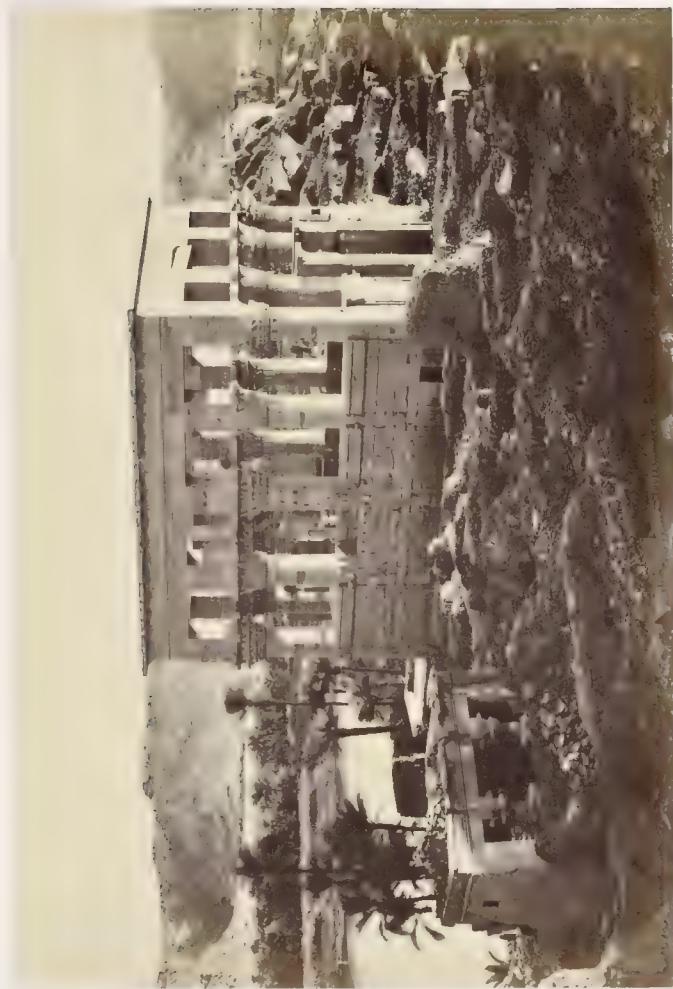
Damascus, although certainly one of the oldest inhabited *sites* in the world (in the days of Abraham it was already a city of note), has suffered many spoliations, and a few almost entire demolitions, from the “chances of war,” very little, as we have before had occasion to remark, now remaining of great antiquity within its walls. It has also suffered to some extent from earthquakes.

The population of Damascus is probably upwards of 150,000 souls. Silk fabrics, some of them richly interwoven with silver, are still made here; few travellers escape from Damascus without having bartered sundry pieces of good useful gold for huge flaring, long-tasseled silk handkerchiefs to wrap about their heads, and preposterous scarfs, many yards long, to wind round and round their already overheated persons. The manufacture of swords and gun-barrels, for which Damascus was for centuries so justly celebrated, has now degenerated into a state of art which would shock a Birmingham maker of seven-and-sixpenny muskets.





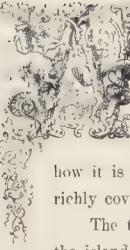






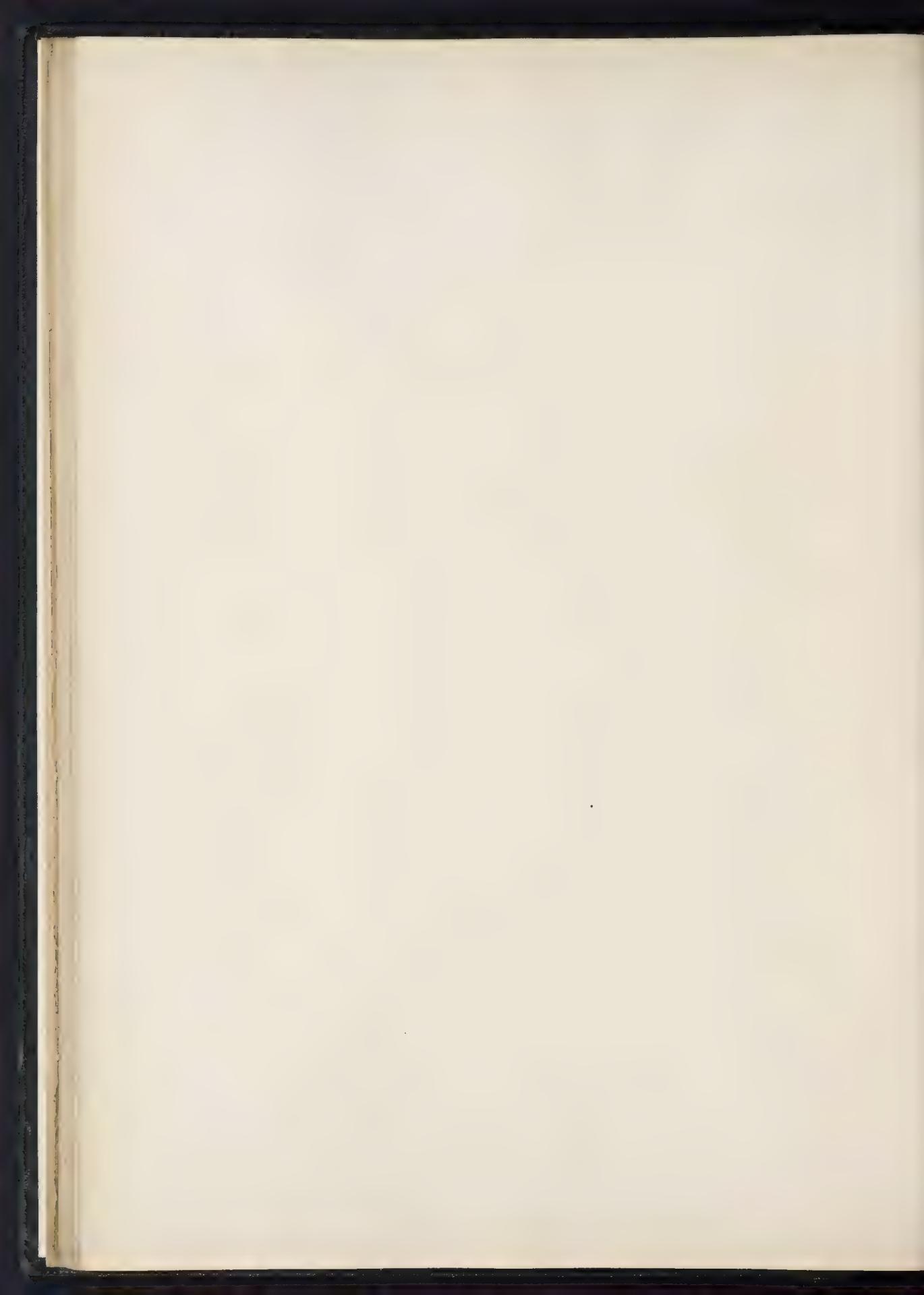
"PHARAOH'S BED," PHILÆ,

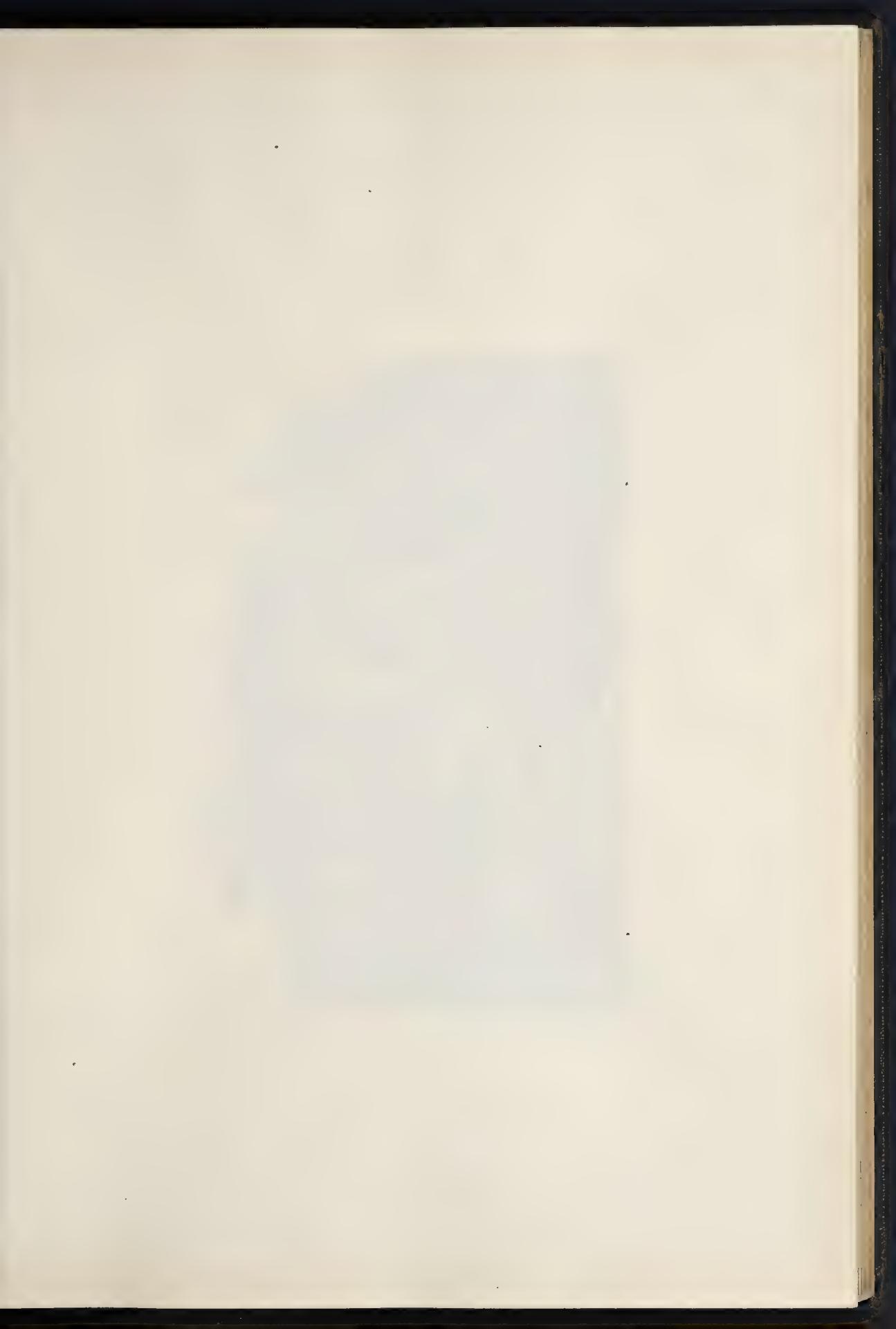
FROM THE GREAT TEMPLE

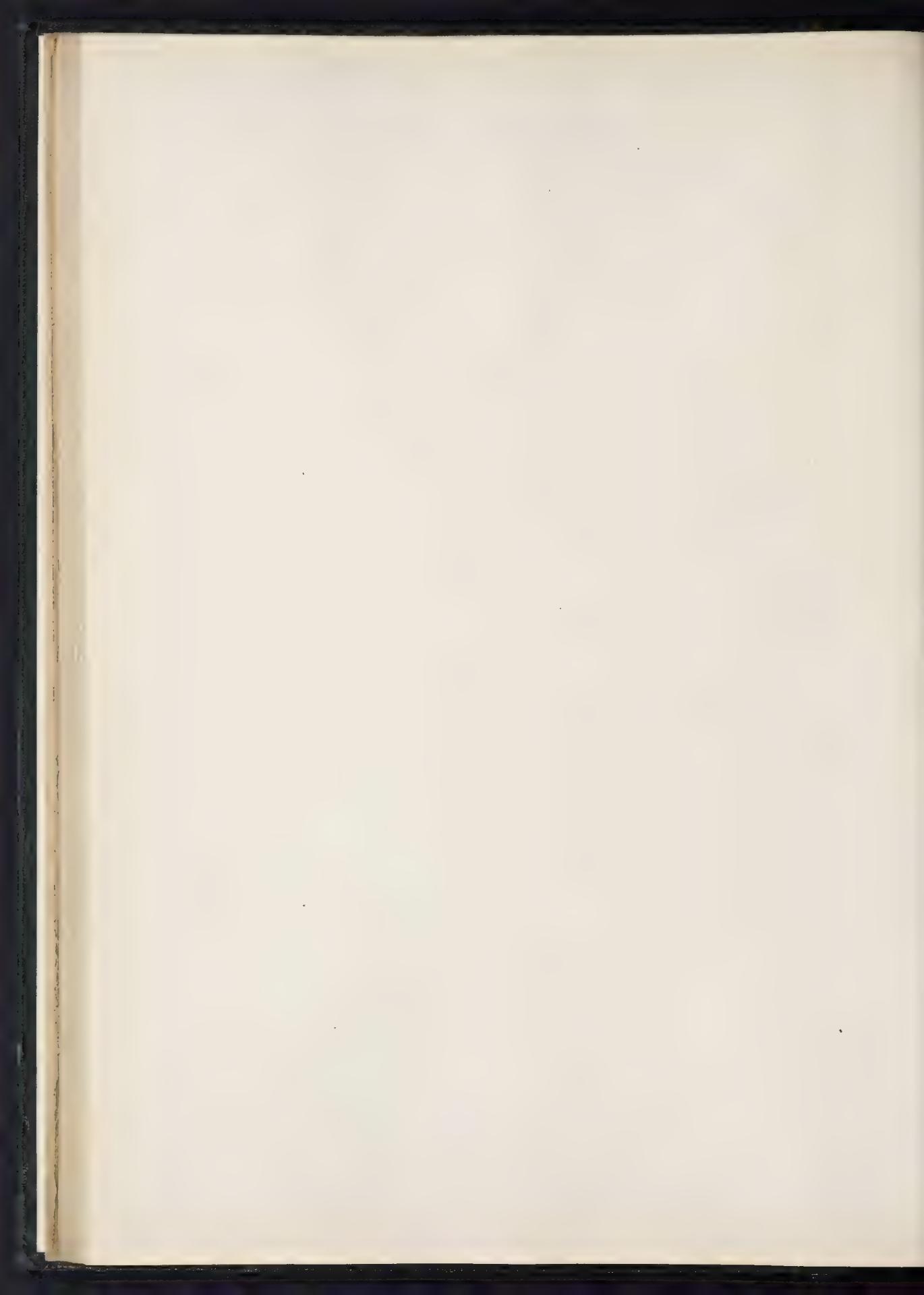
E have previously given a view of this beautiful temple, from the shore: the present picture is from the top of the great pylon in the interior of the island. The sun is setting, and the foreground, in deep shadow, sufficiently reveals the heaps of modern rubbish—the remains of crude brick buildings—with which this lovely island is now so grievously encumbered, and which strike one as the more annoying and contemptible by contrast with the surrounding remains of antiquity. Many fine things are completely buried beneath this accumulation. Observe how it is heaped against the beautiful little building on the left of the picture, the interior of which is richly covered with sculpture.

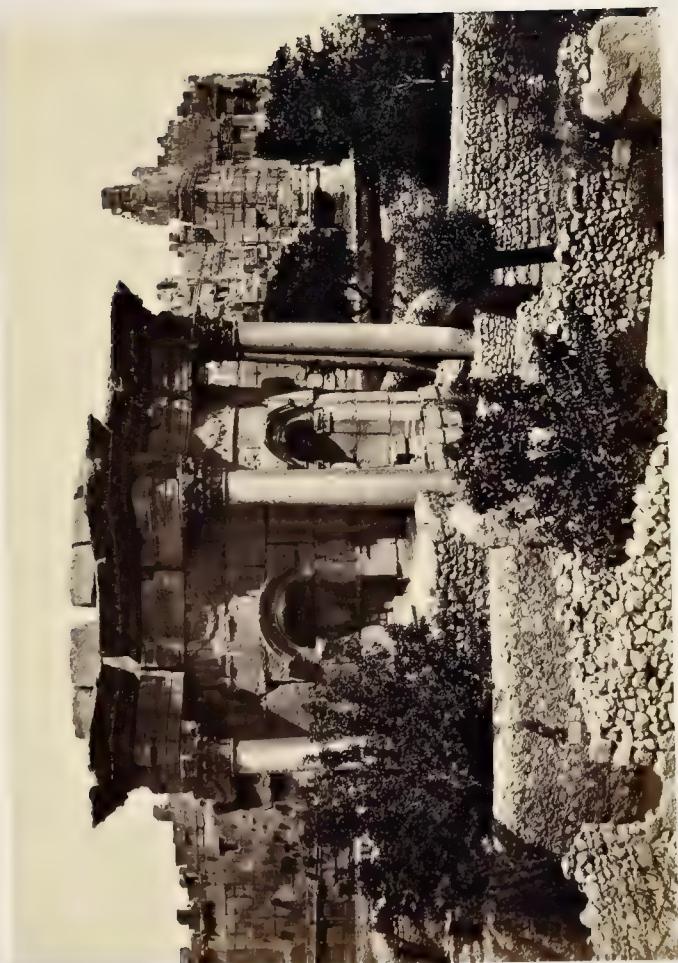
The temple which has acquired the misnomer of "Pharaoh's Bed" is situated on the east side of the island. We stated in our previous article that it is of the time of the Ptolemies and Cæsars. Sir G. Wilkinson suggests that "from the elongated style of its proportions, it appears that the architect intended to add to its effect, when seen from the river." It is 60 feet long, and 45 feet wide.

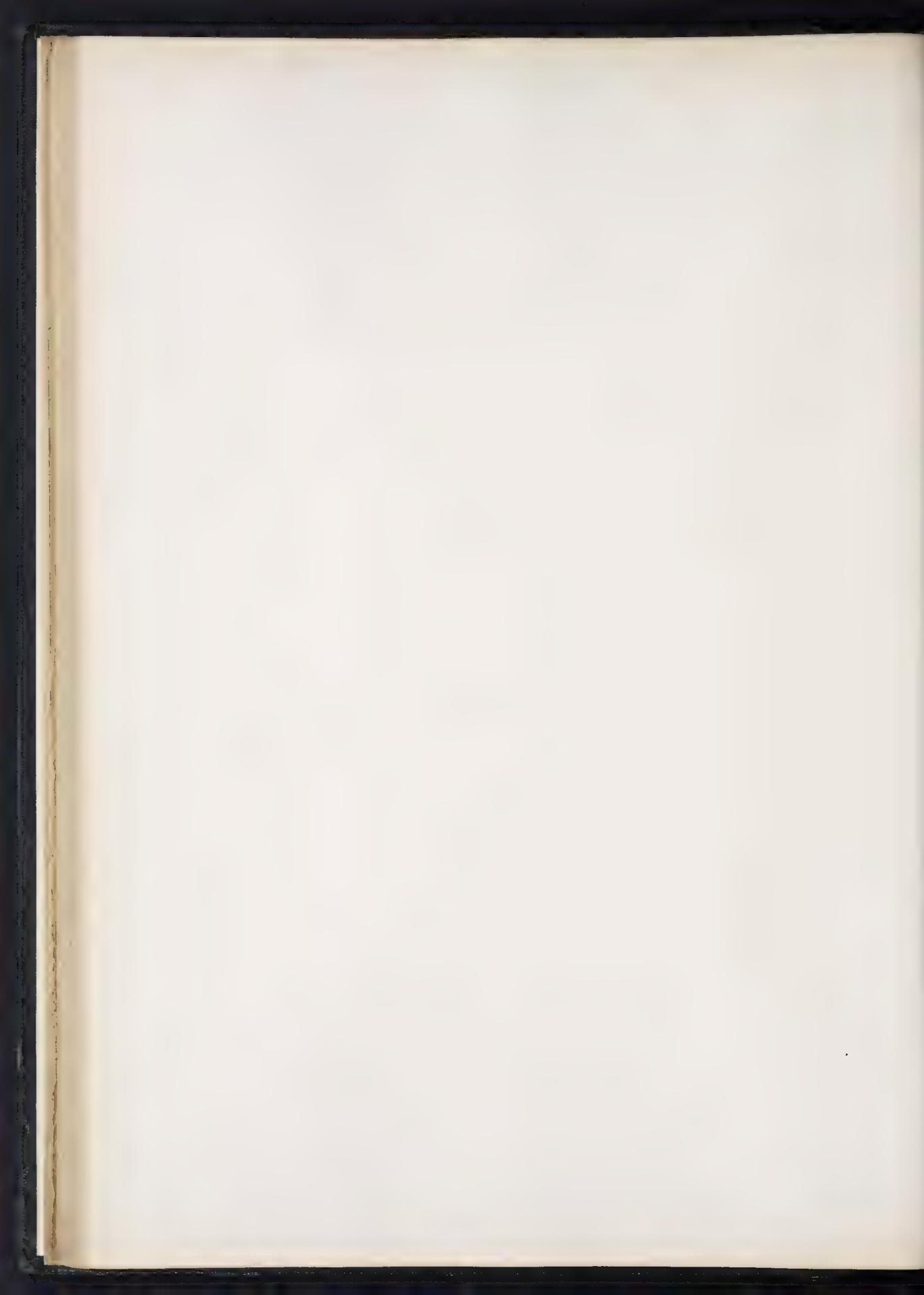
All travellers have been enthusiastic in their praises of the beauty of the Island of Philæ. This charm depends, of course, upon a variety of objects combining their points of beauty and interest, which are perhaps more distinct and different than can be found elsewhere grouped in so small a space: and yet nowhere, perhaps, are the contrasts so harmoniously blended. The grandeur of the surrounding natural objects—the river, which is here, just before collecting its waters for the descent of the "First Cataract," unusually copious and majestic; the huge, fantastic granite rocks; this exquisitely beautiful temple upon the shore of the island, and the mysterious dark piles which seem to cover its interior; the groups of graceful palms; and, "above all," the bright blue sky and brilliant atmosphere, which crown every charm of this delightful clime;—all these, crowding upon the senses at a moment when the traveller is exulting in having reached, perhaps after a weary voyage, this long desired spot,—no wonder that he is "overcome by his feelings"—that he "cannot find words to express," &c.; yet, nevertheless, that he hastens to jot down in his diary the ecstatic things which, in due time, he prints. Do not imagine, O my readers, that your artist kept a diary of his feelings; he never could get beyond the second page of such a record: and here, at Philæ, he had indeed other work. During his stay the rising sun saw him, encumbered with "baths" and bottles, scrambling up the bank from his dahibieh, by the base of this "Bed of Pharaoh;" and as the declining rays gilded its capitals, he was observed climbing frantically to the top of the great pylon, camera-frame in hand, to "use up" the last streak of light. They were hard days' work; but how delightful, how rich—to him—in their result!











THE CIRCULAR TEMPLE, BAALBEC.

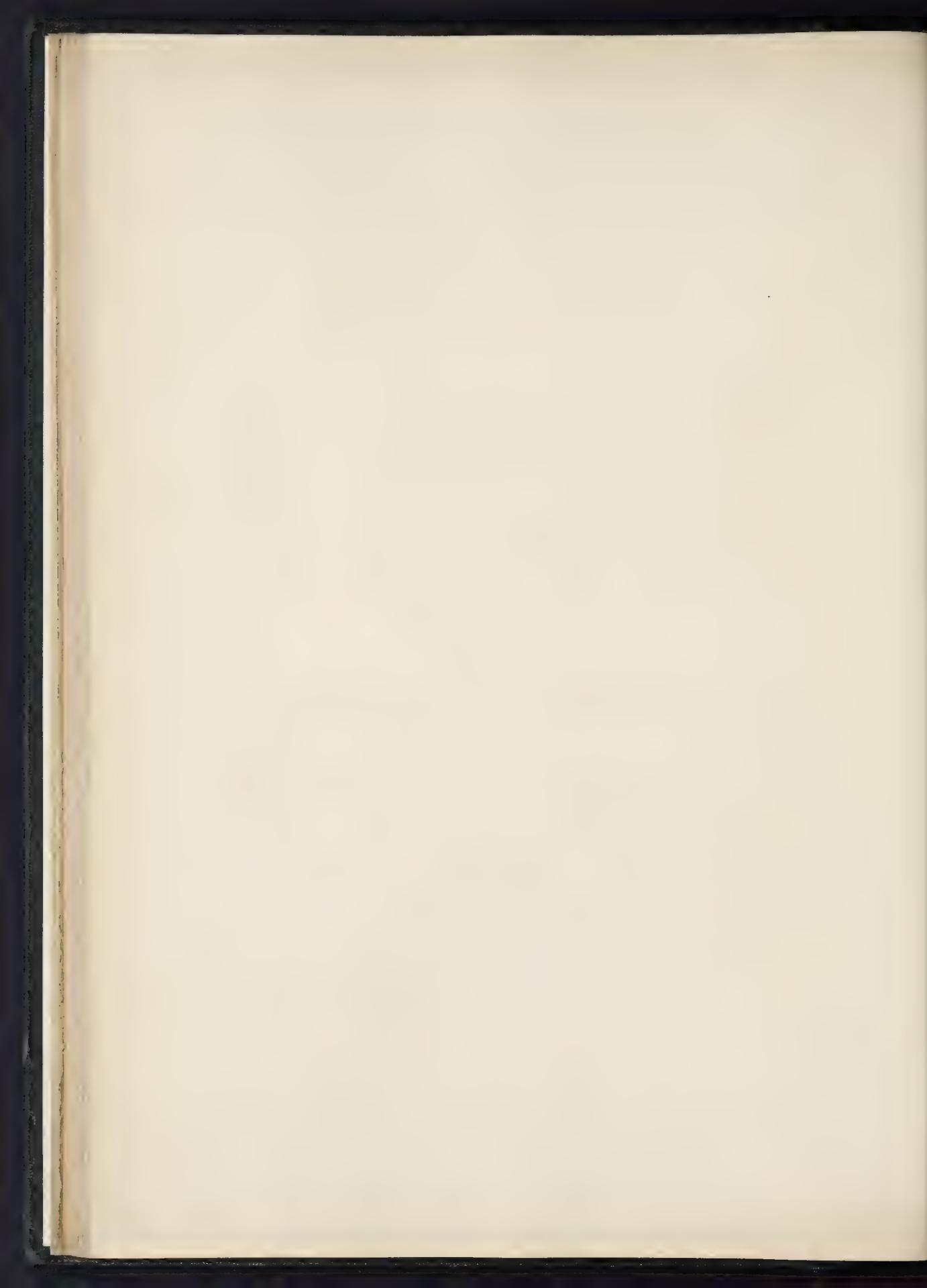


HOSE are two long days' rides, eleven or twelve hours each, from Damascus to Baalbec. The second is especially wearying: over each ridge, for the last two or three hours, one is constantly hoping to be rewarded by a glimpse of the temple. At length we overlook the broad plain of Coelo-Syria. Already at an elevation of some 4000 feet above the sea, the remaining 5000 of the height of Lebanon rises majestically in the opposite distance, covered with snow. But the June sun is hot, and the vast plain, as far as the eye can reach, is covered with yellow crops. Ah, there is Baalbee! apparently at the northern end of the plain, but in reality near the centre. How one forgets fatigue in such a moment of excitement! But we are not at Baalbec yet. Descending to the plain, we pass the quarries from which the stone was cut for the temples; and here, detached, and awaiting the return of civilization for its removal, lies the celebrated block 68 feet long, the counterpart of several others in the basement of the temple, which have already been described in this work. Presently we meet the brilliant copious stream, in whose praise some traveller quotes the pretty stanza, imitated from an Arab poet,—

"So bright the pebbles on its shore,
That not a maid may thither stray,
But counts her strunged necklace o'er,
And thinks the pearls have slipped away."

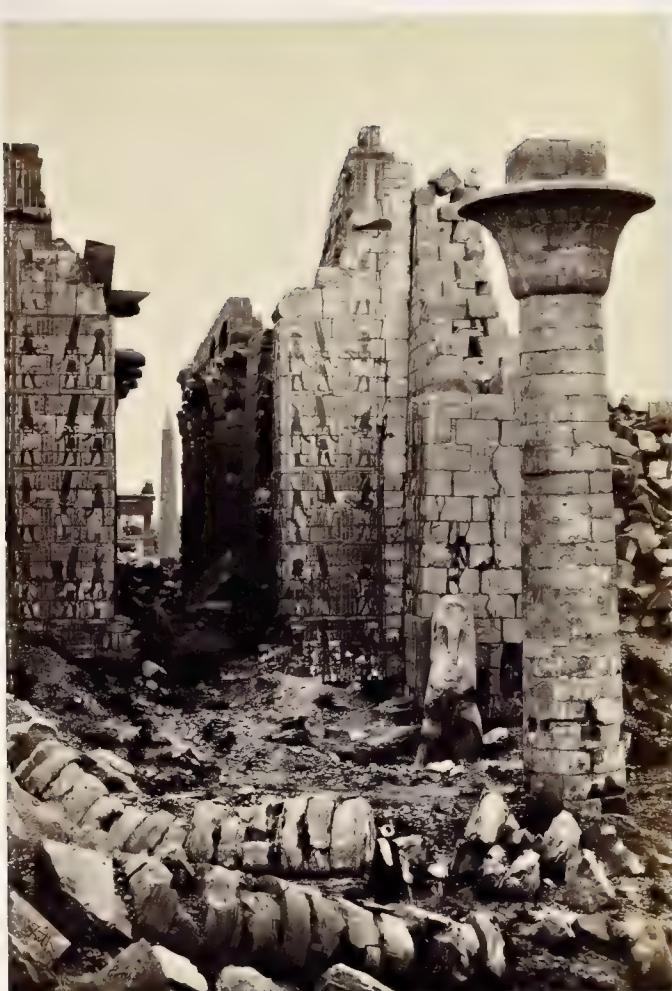
Riding knee-deep up this luscious water-way, for want of a better road, we presently encamp under the shadow of the mighty temple, whose area we scamper over in spite of fatigue, and are not again found until the dragoman, wiping the perspiration from his temples, pounces upon us with an angry call to dinner!

The little gem known as the "Circular Temple" stands at the distance of about a quarter of a mile from the great structures. My view will show that it was most elaborately ornamented and finished. There are around it externally eight Corinthian columns, with a roof or entablature, beautifully sculptured, and projecting in an elegant curve towards each pillar, giving it rather the appearance of an octagonal structure. Between each column is the niche for a statue. "The interior," says Dr. Robinson, "has two tiers of columns, one above the other: the lower Ionic, the upper Corinthian." In the days of Maundrell, Pococke, and Wood, the building was used by the Greek Christians as a church. According to Maundrell, it was even then "in a very tottering condition." Some of the pillars will be seen to have been thrown much out of the perpendicular, and the structure otherwise injured, probably by the earthquake of A.D. 1170, and again by that of 1759, which is known to have left standing only six of the nine columns of the peristyle of the great temple, as depicted by Wood and Dawkins in 1751. This exquisitely beautiful little temple deserves to be strictly imitated and reproduced in Europe. It stands almost within the modern village, some of the walls of which are seen in the foreground of my picture. The view was taken from the roof of a house, the good housewife having been bribed to admit the artist by a sum equivalent to one shilling and eightpence; but this extravagant sum by no means included "peace and quietness,"—mine hostess noisily insinuating at intervals of a few minutes that for more time she required more piastres!









THE GREAT PYRAMID



COURT OF SHISHAK, THEBES.

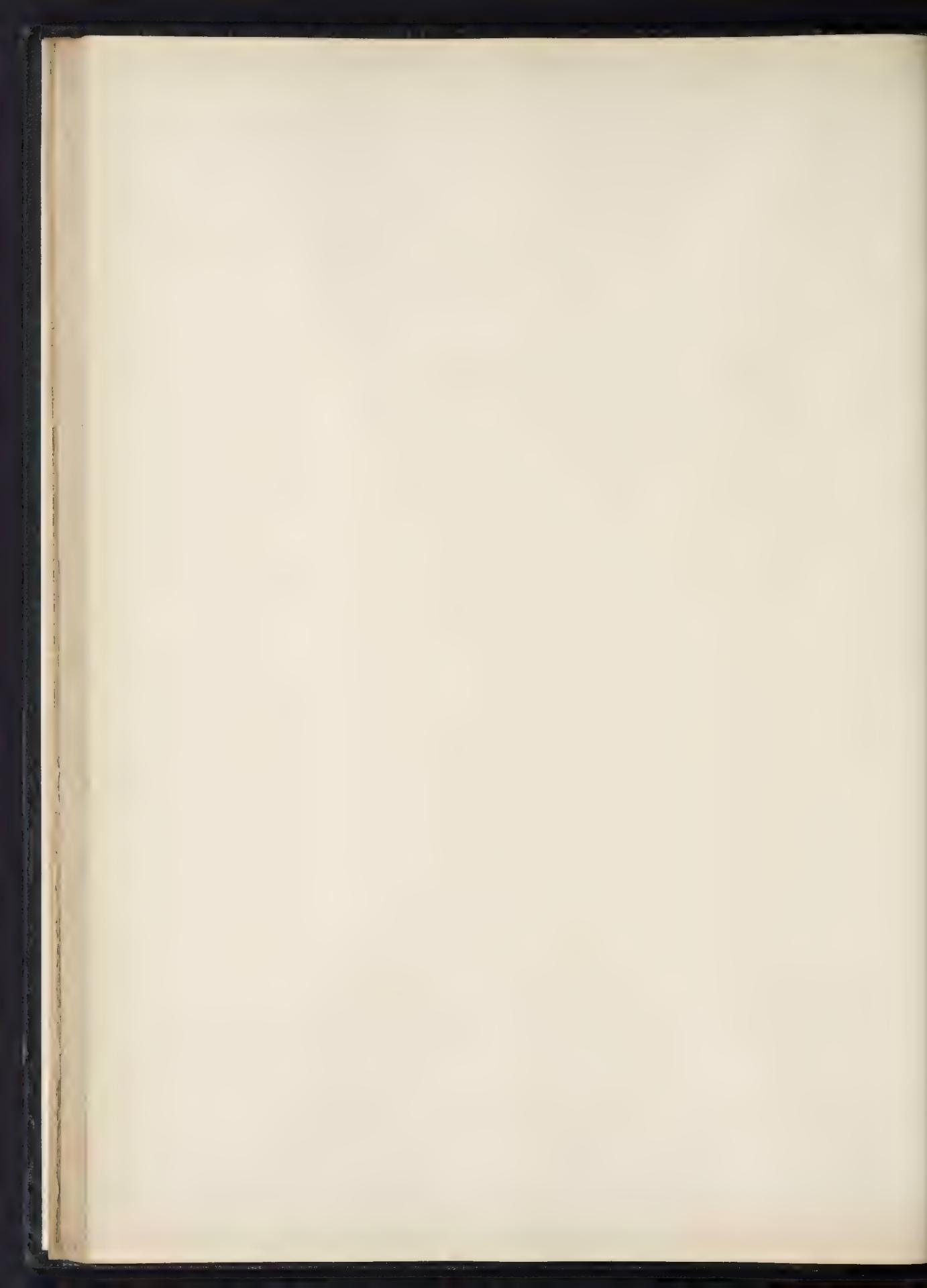


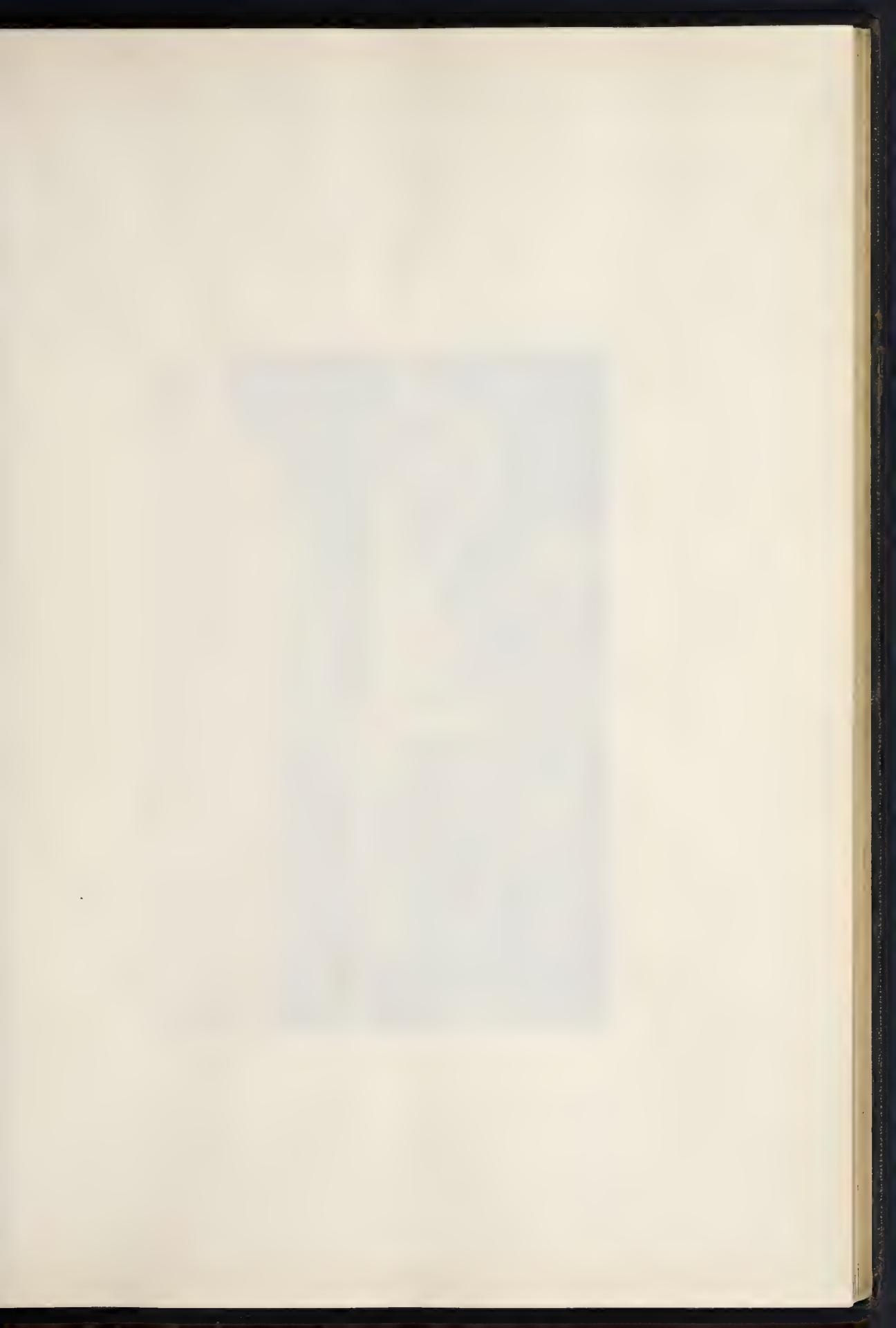
PROFESSOR BRUTSCH furnishes the following interesting information in illustration of this picture. "The court of Shishak (also called the Hall of the Bubastic Kings) is one of the apartments of the magnificent range of halls and colonnades forming the Temple of Amon at Karnac. It abounds in inscriptions of a peculiarly interesting character, and was dedicated to Amon-Ra by the king Sheshonk I., the Shishak of Holy Scripture. We constantly meet with representations of Shishak and his deceased favourite son, the Prince Shu-paut, 'the First Prophet of Amon-Ra-Sonter, the commander of the infantry and prefect of the South.'

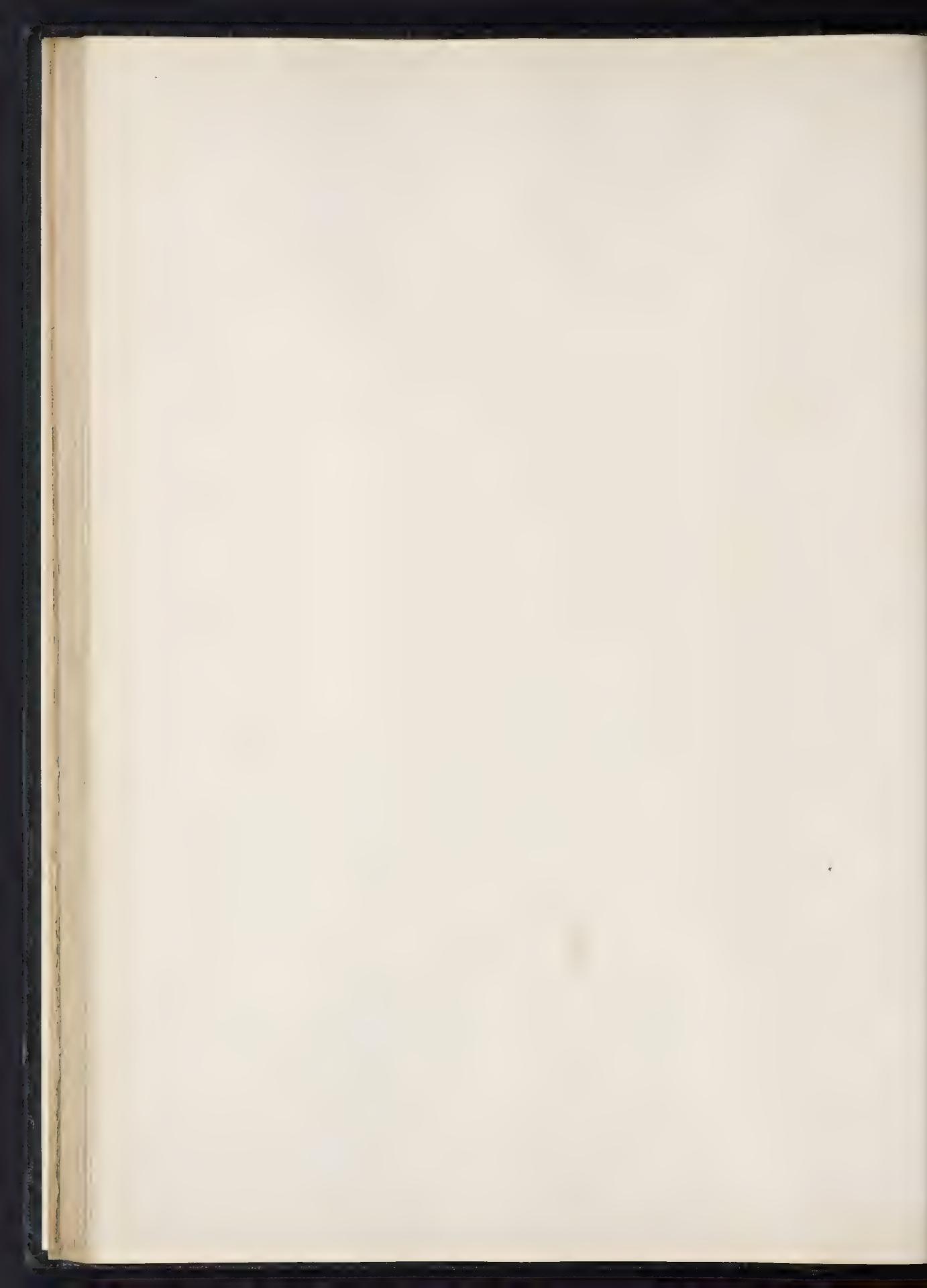
The monarchs of Egypt, from the twenty-first dynasty onwards, united in themselves the title of king with that of 'First Prophet of Amon-Ra, the King of the Gods.' All the inscriptions in the Hall of Shishak relate to the reigns of himself and his own posterity. On the exterior wall of this court is the celebrated list of the various monarchs and nations who submitted to Shishak during his expedition against Palestine. We read (2 Chron. xi, xii.), 'And it came to pass that in the fifth year of King Rehoboam, Shishak king of Egypt came up against Jerusalem, because they had transgressed against the Lord, with twelve hundred chariots and three score thousand horsemen; and the people were without number that came with him out of Egypt; the Lubims, the Sukkiims, and the Ethiopians. And he took the fenced cities which pertained to Judah, and came to Jerusalem.' 'So Shishak, king of Egypt, came up against Jerusalem, and took away the treasures of the house of the Lord, and the treasures of the king's house; he took all; he carried away also the shields of gold which Solomon had made.'

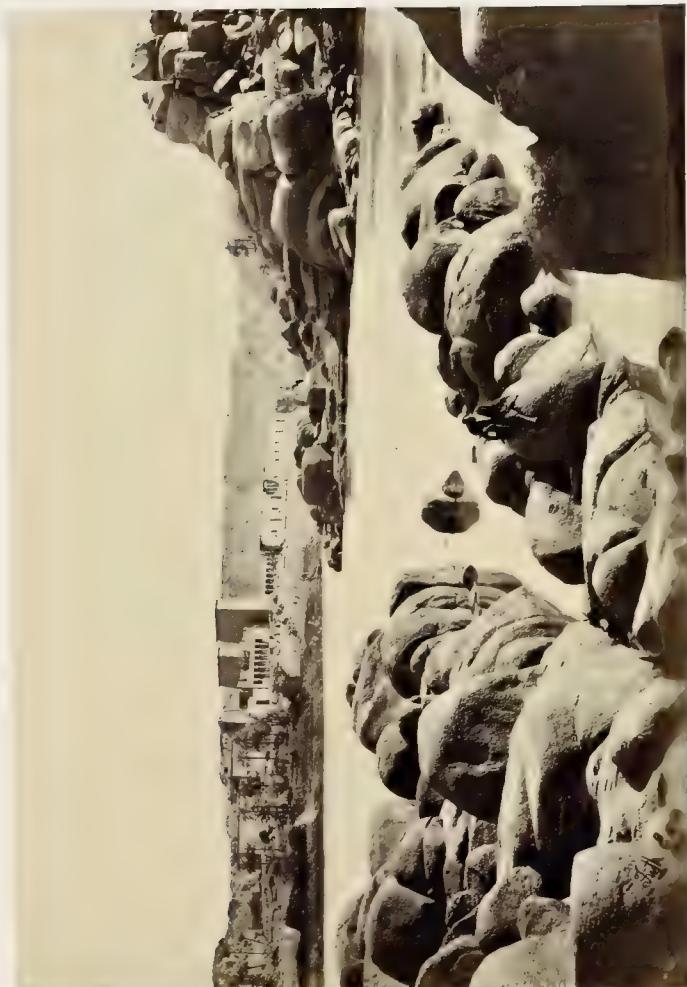
"The record of Scripture is confirmed by the inscriptions at Karnac; for in the court of Shishak we find the names of one hundred and thirty-three conquered cities and nations, and amongst them is recorded the name 'Jondah Melek Kah' (the king of the country of Judah). There are also the names of many of the 'fenced' and other cities of Palestine, and amongst them those of Re-bi-ta, or Rabbith; Ta-an-kau, or Taanach; Schen-ma-aw, or Shunem; Bit-schen-rau, or Bethshan; Ha-pu-re-ma, or Hapharaim; Beit-huaren, or Beth-horон; Kattim, or Kedom; and Maketau, or Megiddo. Accompanying the inscription of 'King of the Country of Judah' is a portrait of the same monarch, bearing the unmistakeable physiognomy of a Hebrew, and with his hands represented as bound behind him, to indicate his entire conquest and submission. As in the case of the great Rameses II., so also we find Sesostris represented as of gigantic stature and seizing his enemies collectively, so as to dispatch them at one blow. 'The goddess of the Thebaid, the Queen of Power, the ruler of all nations,' stands by him, figurative of the vast power and extended dominion of Shishak, by which the fear of him spread through all the nations of the then known world. The god Amon addresses him, 'My heart is filled with exceeding joy whilst I behold thy victories, thou my beloved son Amon-meri-Sheshonk; I have begotten thee for my own honour.' The inscription continues at great length, and in it the god further praises the king because he has erected temples to his honour at Thebes, Hermontis, and Heliopolis."

The single column still standing is the sole remaining representative of an avenue of twelve which once adorned this court. Sir G. Wilkinson suggests that from the breadth of the intercolumniations, and the proportionate smallness of the columns, they were not intended to support a roof, nor even architraves, but rather to bear hawks or other similar emblems. The opinion of our party, from a careful examination of the fractures of the stones, &c., in this part of the ruins, was that these dilapidations, and the cheese-like disposal of the fragments of the columns in the foreground of the picture, are the result of the shock of an earthquake.









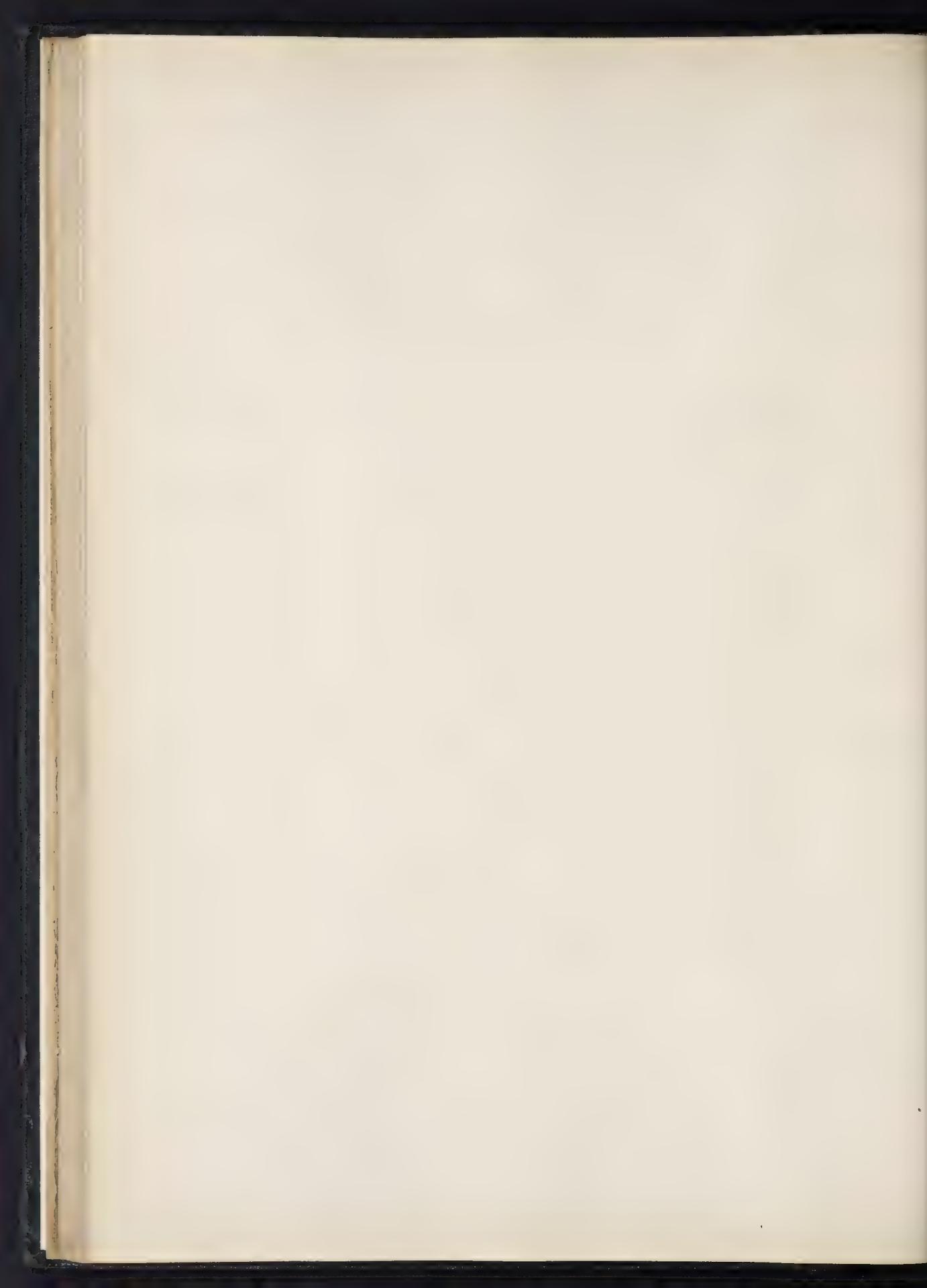


THE APPROACH TO PHILE

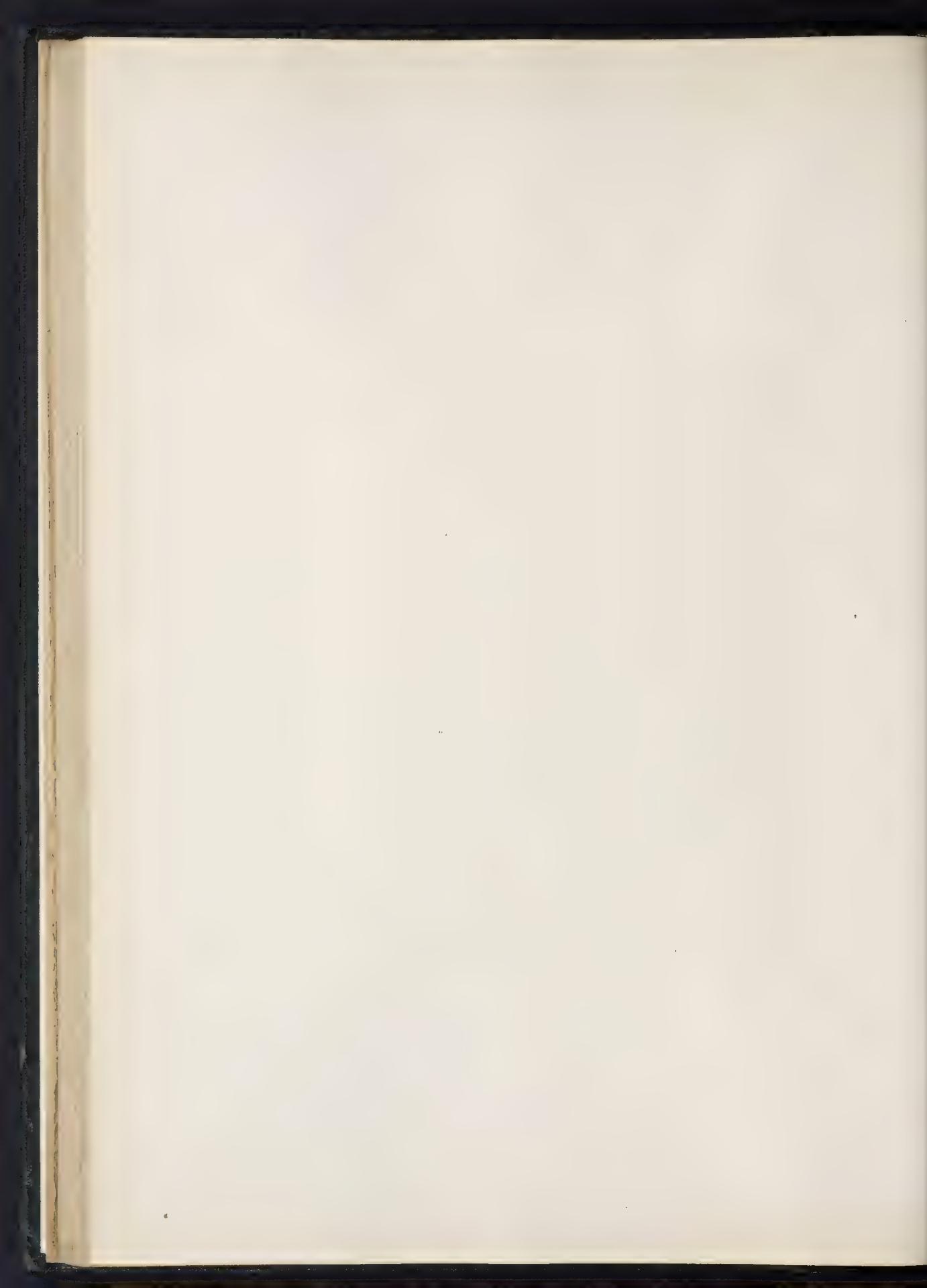
THIS is one of the few views which a photograph can render without, perhaps, greatly detracting from its artistic fame. Everybody has sketched it—many clever artists have painted it—Murray has engraved it for his “Guide,” and now, in these later days, the Sun himself condescends to dignify it, and pop it bodily into the box which your artist provided. And it is a view which can bear all this treatment—this freedom of travellers—this robbery—above all, this unflattering mechanical picture-making, without loss of beauty or interest.

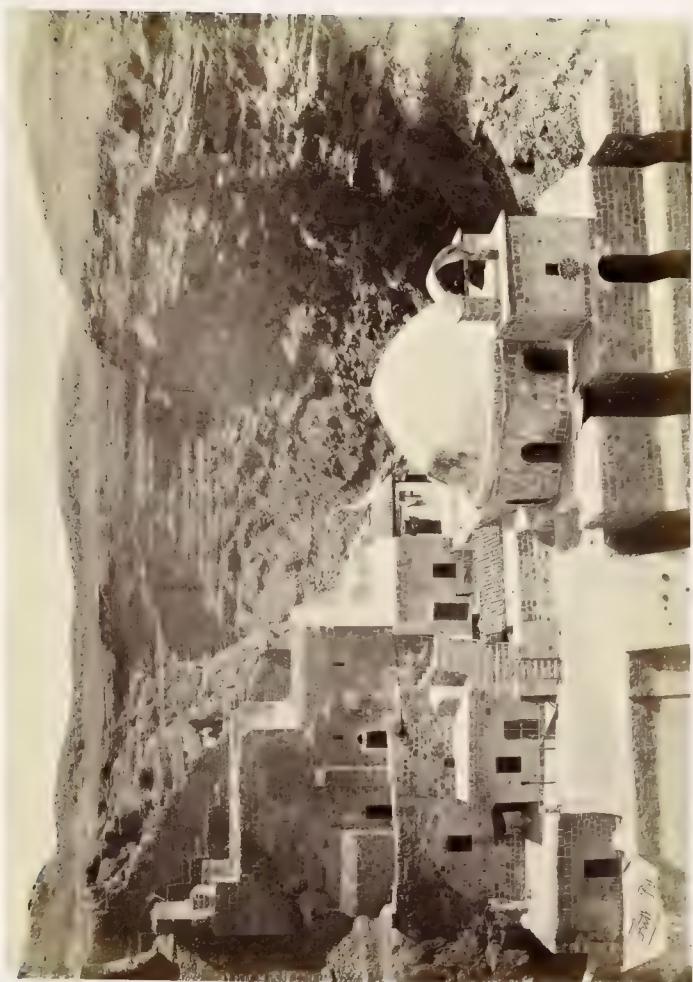
We recollect to have exhausted, in a previous article, our philosophy of the combination of causes which give to the Island of Philæ its just fame for impressive loveliness: several of those features may be gathered from a study of this picture. Observe, especially, the peculiarly bold and quaint formation of the granite rock, and the singularly harmonious effect of the old Egyptian architecture, rising, like a vision of a giant fairy-land, from the midst of these weird stones and waters;—for one becomes accustomed to look upon the old river itself—from its physical peculiarities, and its ruins, and its crocodiles—as being, at any rate, largely implicated in all these mysteries and wonders. How well do I recollect that it was a moment of happy excitement when our party, after being hauled up the cataract, reached the point from which my view is taken. In all sincerity, we were deeply impressed by the combined beauty and interest of the scene. It has been well, but too often, said that the priests of old Egypt judiciously chose this spot as the seat of their most sacred and mysterious rites. It was well feigned to be the burial-place of Osiris; and the oath, “By him who sleeps in Philæ,” was an oath of solemn sounding, and poetic significance. I think I recollect, too, that the place was ingeniously rendered yet more sacred by the necessary resurrection of this deity. His consort, Isis, was also appropriately worshipped here; and, not less consistently followed, in due time, to complete the honour and sanctity of the spot, the birth of their son, the god Horus.

The ridge of granite rocks commencing here, then forming the first cataract, and losing itself six miles below, at Assouan, constitutes the boundary between Egypt and Nubia. Above this spot, the strip of cultivable land on each bank of the river is very small—perhaps not averaging more than a quarter of a mile in width. The inhabitants have been celebrated by many travellers for their beauty of figure and feature, and for the rich bronze colour of their skins. The item of feature I should be strongly inclined to dispute with any traveller not better qualified, by his opportunities, of forming a judgment than I myself have enjoyed. The women, for the most part, are severely hideous; the only interesting feature that I remarked in them is that they wear their black hair—stiff and shiny with a life-long accumulation of castor-oil—in innumerable little black twists, *precisely as we see the hair-dress of women represented in the sculptures of three thousand years ago*—a most striking illustration of the perpetuity of a singular national custom. Some travellers—amongst them Dr. Brutsch—discern also a strong resemblance in the physiognomy of these natives, to that of the ordinary type of feature represented in Egyptian sculpture.











THE CONVENT OF MAR-SABA, NEAR JERUSALEM.



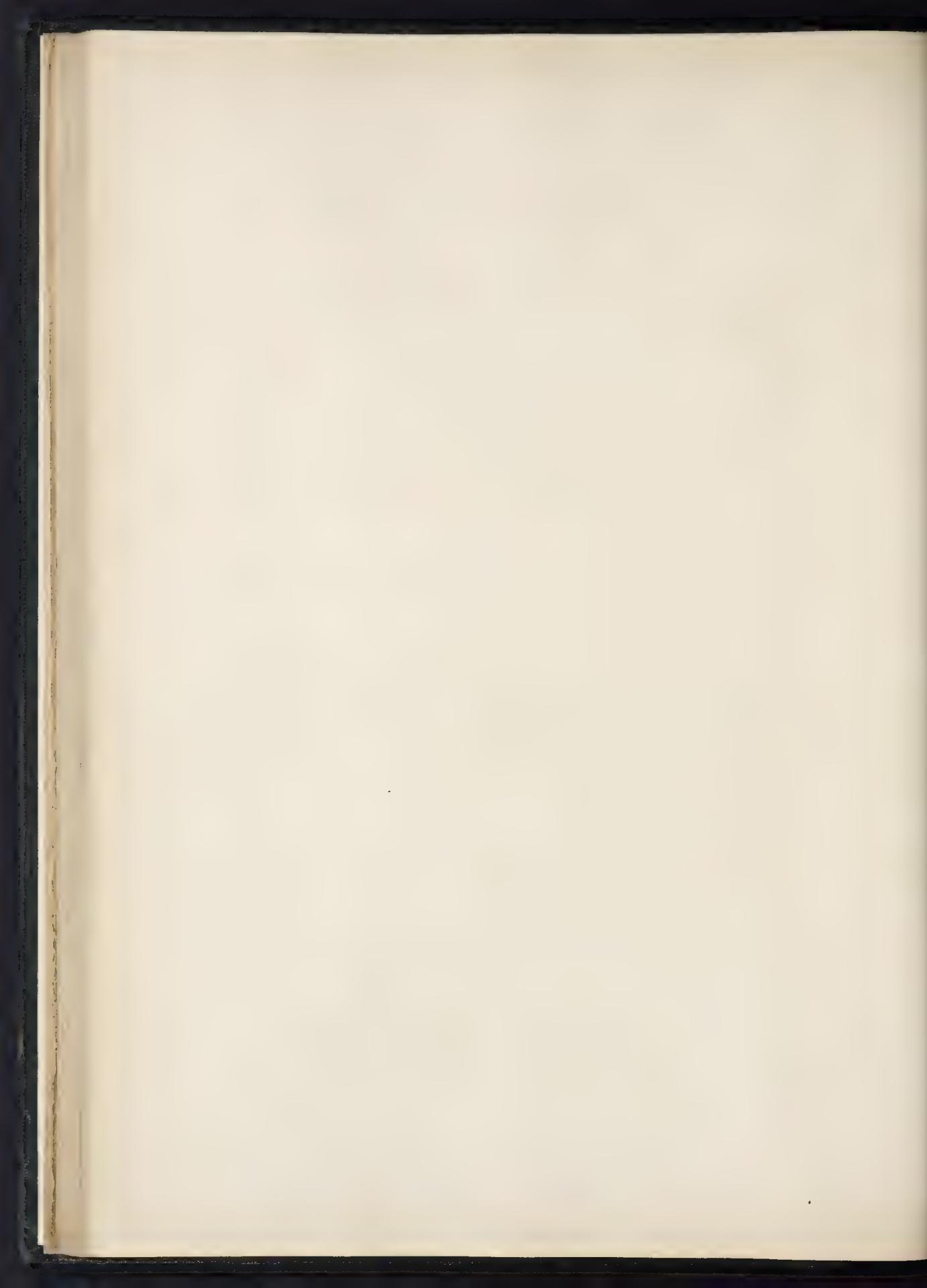
WHEN the traveller has satisfied the first cravings of curiosity, or has somewhat appeased the fever of interest in which he entered the Holy City, he usually projects an excursion to Jericho and the Dead Sea, *via* the Convent of Santa Sarba: so, under the conduct of two or three of the Jericho Arabs (who, when not the *guards*, have from time immemorial been the *thieves* of this road of good-Samaritan fame), he ambles down the valley of the Kedron, past the well of En-rogel, and, after a ride of some four hours, encamps at the entrance of the rocky defile which the winter torrent has worn for itself in its course to the Dead Sea, and upon the southern slope of which, a mile or two further down, the convent is built; or he proceeds at once to the convent, and claims the hospitality of its inmates for the night. The magnificently wild and deep ravine forms a sternly appropriate clinging-place for this old ascetic pile. We don't pretend to have done anything like justice to the subject in our photograph. The view should be taken from the other side of the ravine, from which the whole of the building and the entire depth of the ravine could perhaps be rendered. So "impossible" are its sides, that to have reached this point would have involved another day's labour. Amongst the rocks surrounding the convent we killed three or four brace of partridges.

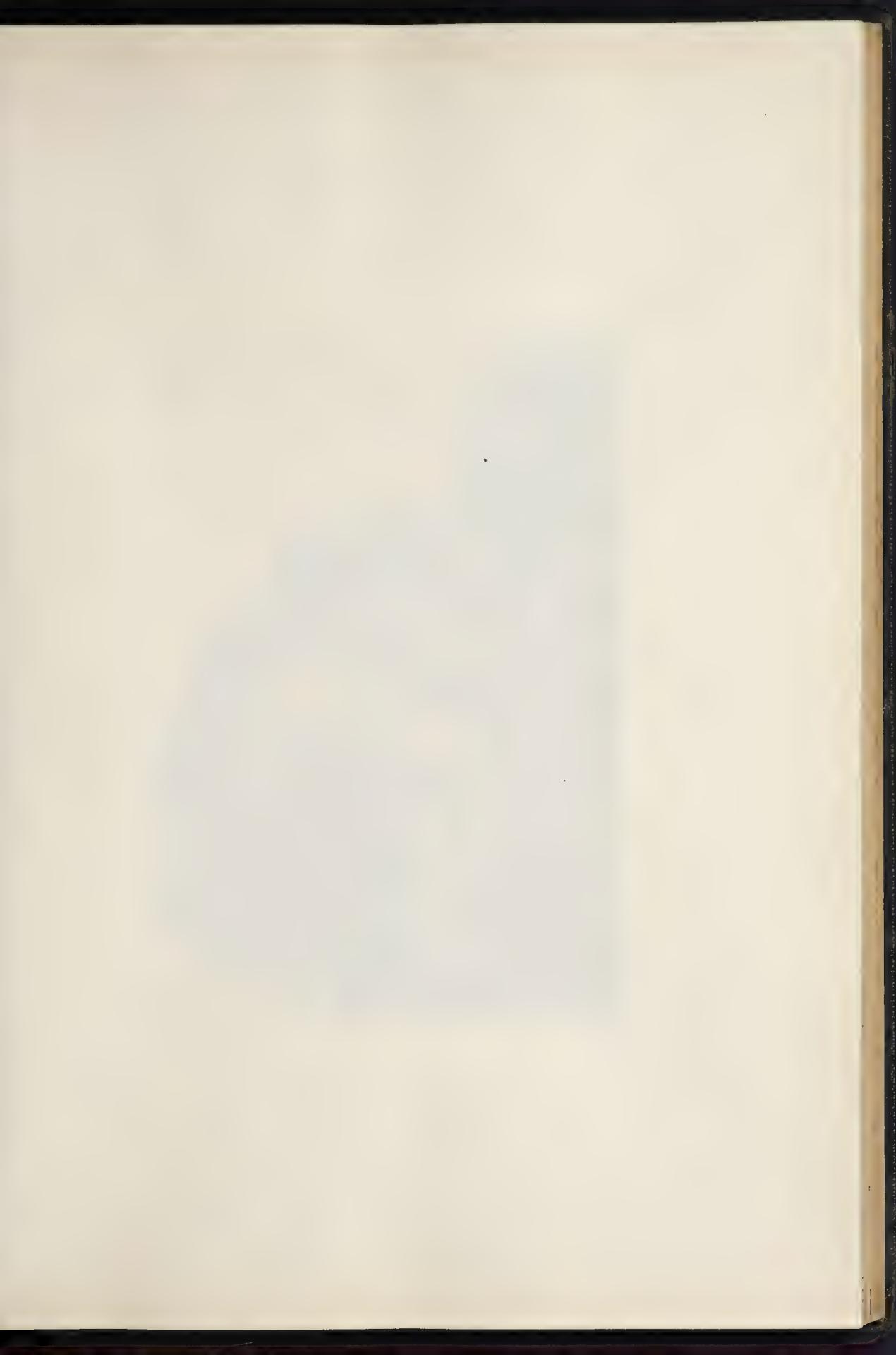
The convent was founded in the year 512 by St. Sabas, a celebrated anchorite, who died about A.D. 532, "in the odour of sanctity," at the age of ninety-four years. A violent and bitter controversy raged throughout Palestine during these centuries, consequent upon the declaration of the Council of Chalcedon (A.D. 451) in favour of the doctrine of the two distinct natures of Christ. The opposers of the doctrine were called "Monophysites." In this controversy the Convent of Mar-Saba, whose inmates were in favour of the decree of the Council, suffered repeated violence. In the year A.D. 513, Severus, the Patriarch of Antioch, sent messages and troops to the patriarch of Jerusalem, requiring him to submit to him, as the head of the Monophysite faction. This roused Sabas in his holy retreat: he "repaired with other abbots to Jerusalem, and expelled the messengers of Severus from the city." Then, after the death of Sabas, new quarrels were fermented amongst the monks; and on the revival of the doctrines of Origen, forty of the monks of Santa Saba, embracing them, were expelled by their brethren. These, being joined by others, made an attempt to possess themselves of the convent by violence. This was at first unsuccessful; but they did at length obtain possession, and for a short time the seat of the holy Sabas was filled by a follower of Origen. It was, however, shortly afterwards restored to the orthodox party by the military force of the Emperor Justinian.

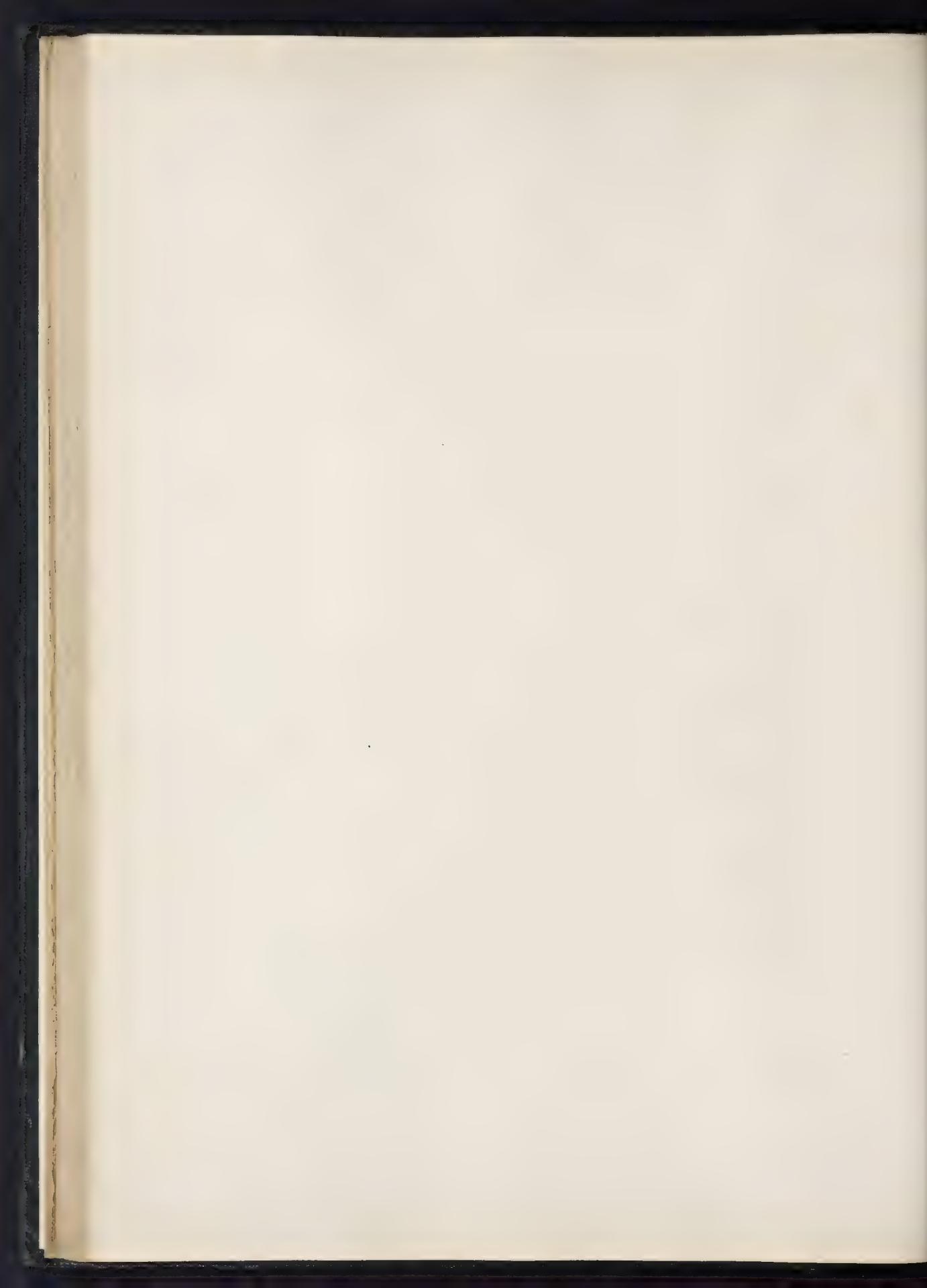
About the close of the eighth century, a furious civil war raged in Palestine amongst the Saracens and Arabs, of which an account is given by Stephen, a contemporary monk of St. Saba. He relates that in the year 796 the convent was pillaged, and many of the monks slain. Early in the next century, a fierce persecution of the Christians was carried on by the Saracens: the churches were destroyed, and the convents pillaged; the monastery of St. Saba, which, says Dr. Robinson, "seems ever to have been a special object of vengeance," being again plundered, and the monks massacred, in A.D. 812. I am unable to continue the history of this place through the succeeding ages, but we may suppose that during the troublous times of the crusades, and through all the vicissitudes to which the Holy City was exposed, this prominent resort of the Christian monks, situated within a few hours' journey of Jerusalem, must have been the scene of many a barbarous conflict, and perhaps of many an inhuman massacre.

On the precipitous sides of the ravine are observed many cell-like apertures, some of them partly built up with masonry: these were once the abodes of ascetics, who had devoted themselves for the remainder of life to this dismal entombment, depending even for their daily food upon the monks of the convent.

There are usually about thirty monks of the Greek Church resident at Santa Saba, who open their doors to wealthy European travellers, not, it is to be feared, without other motives than those of hospitality; they still pay the Bedouins to guard (*i.e.* not to rob) them, and keep a strict look-out from the high towers which overlook the ravine.









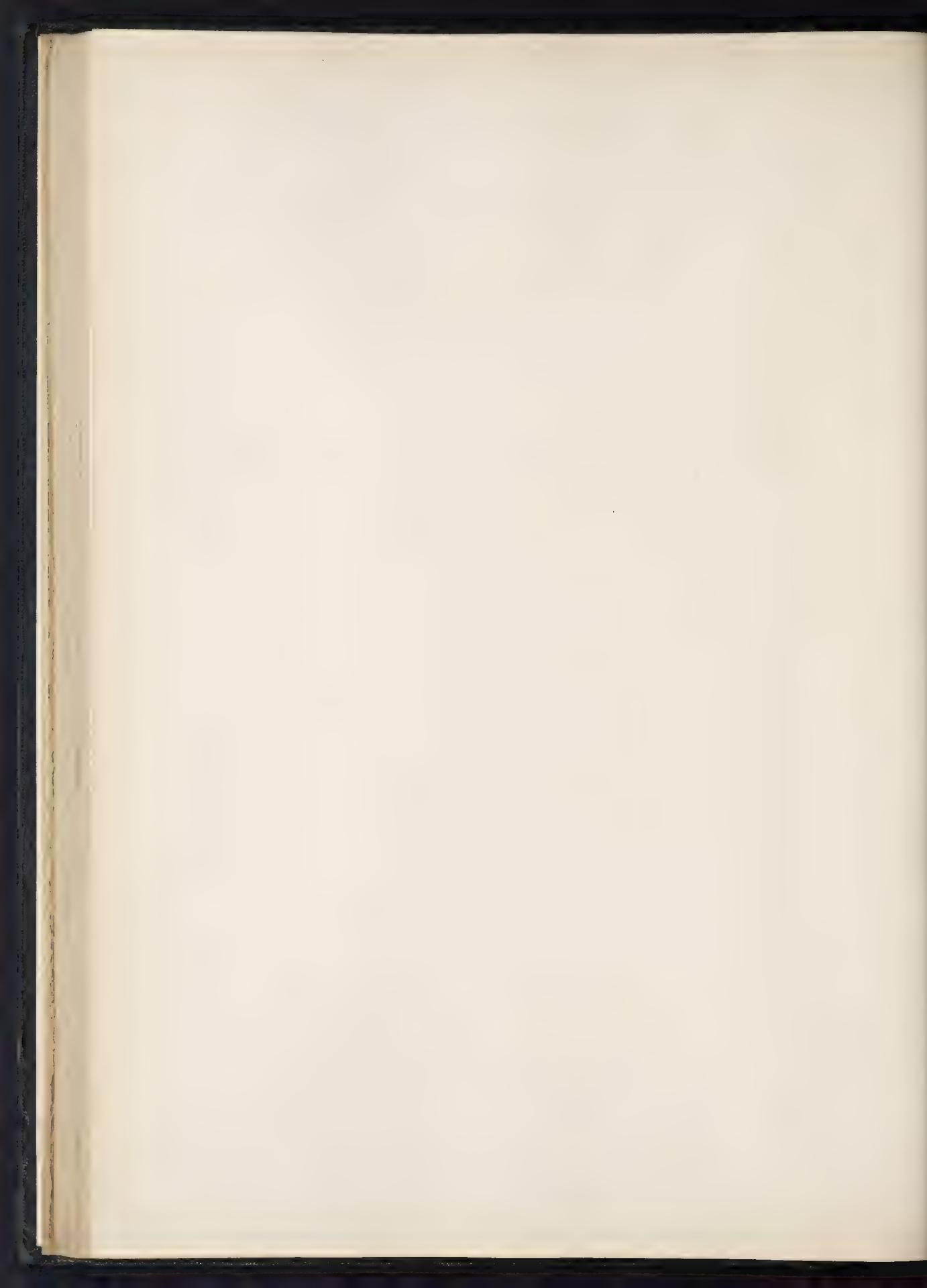


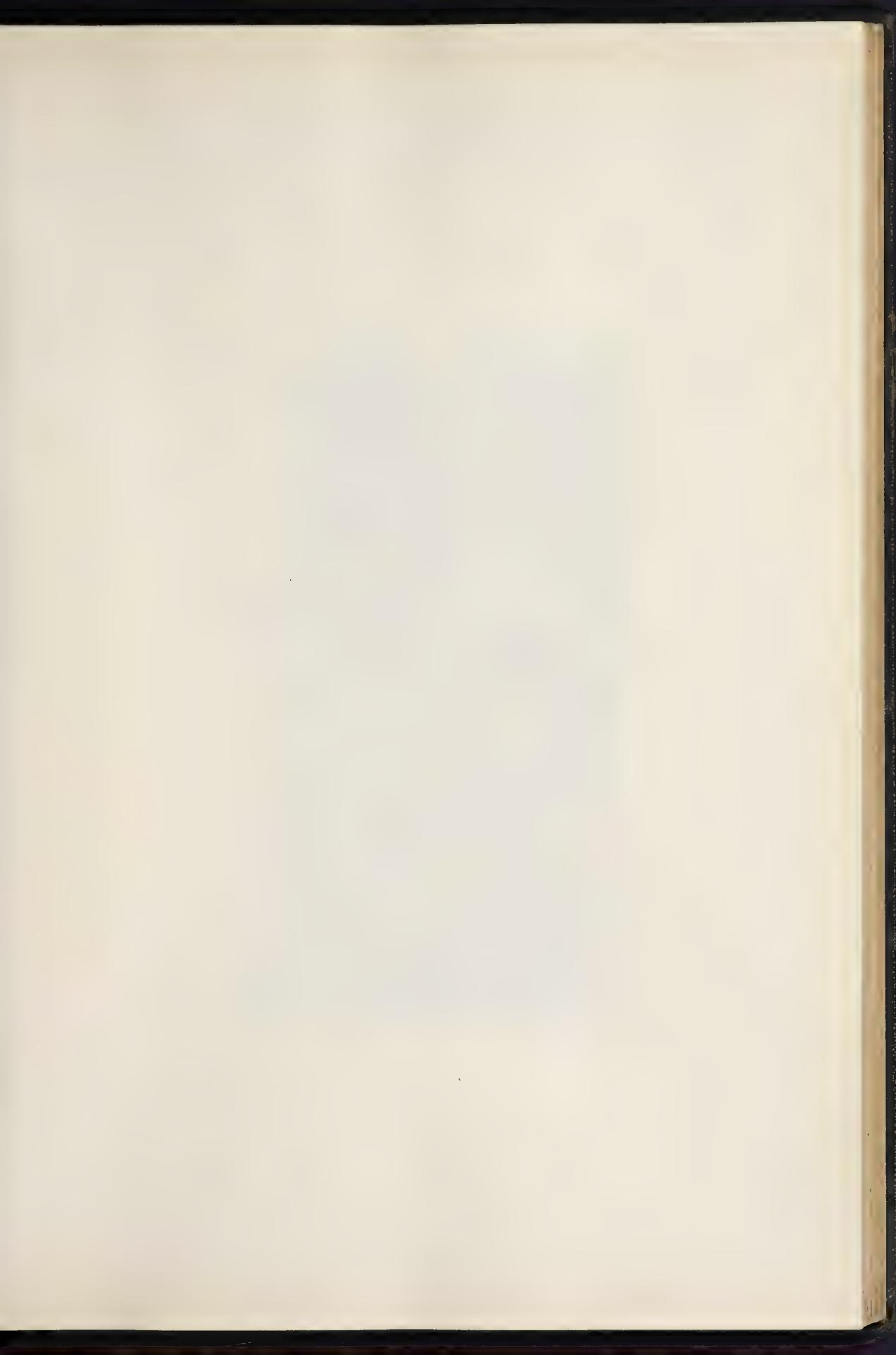
THE GRANITE PYLON, &c.,

KARNAC.

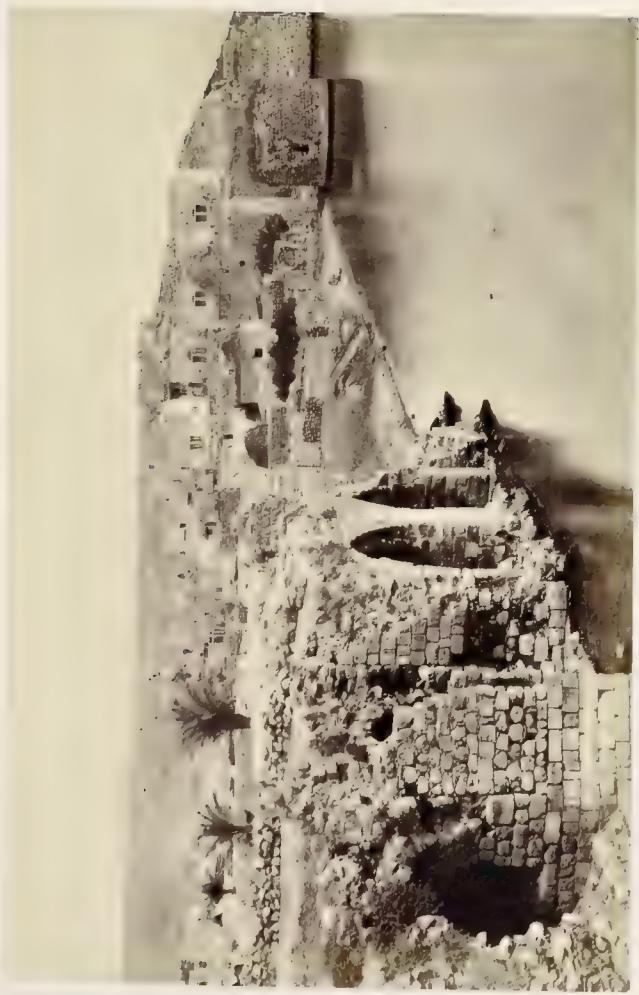
T may be well to remind the reader that the numerous and unequalled remains of antiquity known as the Ruins of Karnac are portions of several temples of different periods, and covering an area of several miles in circumference. This area was once surrounded by a massive brick wall of 25 feet in thickness, according to Diodorus, into which were built a number of stately and elaborately sculptured gateways and pylons. These were approached from the outward by long avenues of colossal sphinxes,—not one of which, however, now remains in a perfect state; indeed, not one, I believe, now retains the head—which was that of a ram. We have already described one of those avenues, and its beautiful Ptolemaic gateway; but the present view represents an older, more massive, but less elegant and less elaborately sculptured, edifice, which I have called the Granite Pylon, in consequence of its being, as I believe, the only existing extensive pylon-gateway constructed solely of that material. I think, too, that this was the principal entrance to the sacred enclosure as it was approached from Luxor, and consequently it was from this point that the greatest of the sphinx-avenues led to the city of Thebes (Luxor), a distance of at least a mile and a half. On the outer side of this pylon I traced for a considerable distance into the cultivated land the mutilated and almost buried forms of these prodigious figures, which, as far as I recollect, were not more than eight or ten feet apart, so that this avenue alone must have consisted of more than a thousand sphinxes! The lintel-stones of this pylon deserve especial notice from their magnitude, being each a single block of granite. The sculptures represent offerings by the king to various deities—especially to the god Khan, or Khem.

On each side of the doorway is seen a colossal statue, now headless and otherwise greatly mutilated, and half buried in the *débris* of the pylon and adjoining walls. These figures are of alabaster, and are wrought and polished with the most consummate art. I may here remark, that I believe there is not now known to exist in Egypt a single statue or sphinx of movable proportions which is in any tolerable state of preservation. What can we think of a government which has systematically authorized travellers of all nations to mutilate or carry off its proudest specimens of ancient art?—an irreparable injury, which can indicate only the most barbarous carelessness of these unique treasures. Hundreds of these beautiful sculptures now enrich the museums and private collections of all Europe, but only the intelligent Egyptian traveller can fully appreciate their loss to *Egypt*. Methinks it were better that a few men who will be at the pains of seeking them in their legitimate places should enjoy them as they can only *there* be enjoyed, rather than that the hordes of careless people who throng the British Museum even should smile thoughtlessly at their incongruous quaintness, and, in England, their unintelligible grandeur.









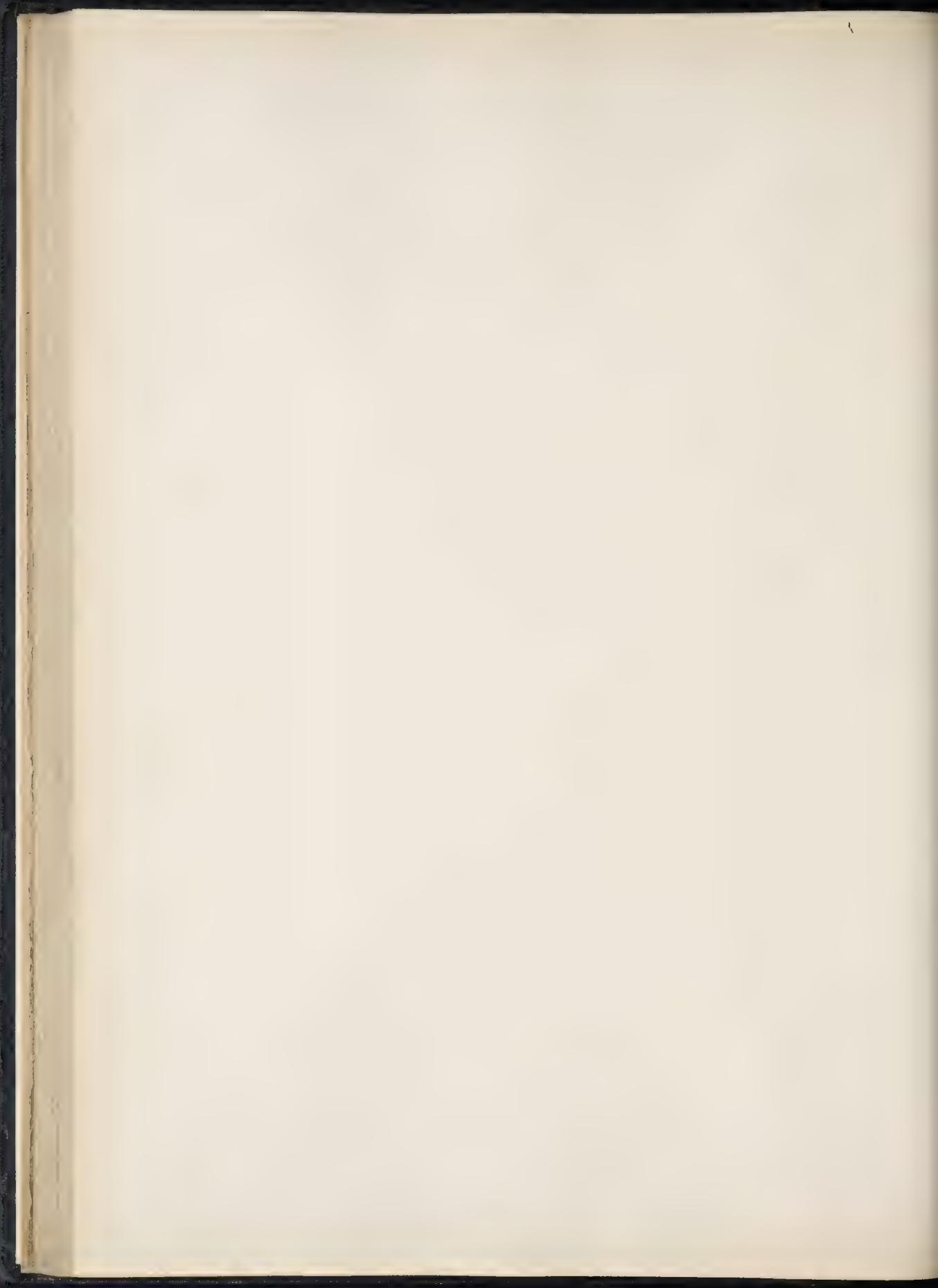


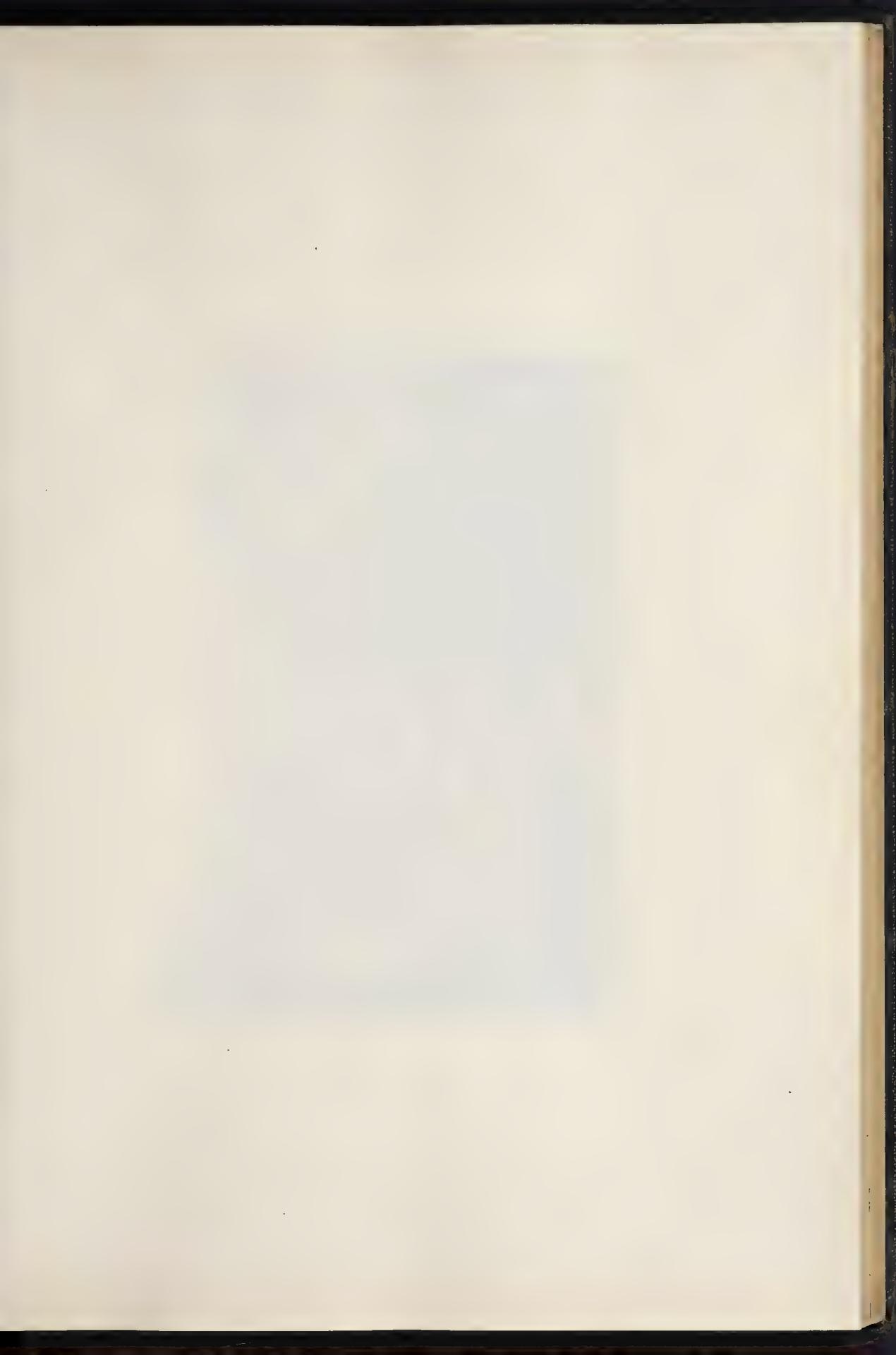
TIBERIAS, FROM THE SOUTH.



JUDGE that the waters of the lake have encroached considerably upon the Roman town of Tiberias, or else that the sea-wall has crumbled away, leaving the towers or bastions only standing far out into the water. From one of these remaining masses of old Roman masonry, nearly the most southerly one, the present view is taken. These ruins (which are portions of the walls of the old town), and the castle seen in the view, at the northern extremity, constitute the most striking features of the place at the present day. The town itself is a most wretchedly forlorn and dirty-looking assemblage of houses, or hovels of ultra-oriental character. The population is about 3000, of whom perhaps one-fourth are Jews. There is an adage, "that the king of the fleas holds his court in Tiberias." This we had vividly in mind on our arrival at the spot, and so were steeled against the strong inclination of our Bedouins to pitch our tents within the walls. Escaping this infliction, we arranged that the clear blue waters of the hallowed lake should almost wash the threshold of our tents, which were pitched a little to the south of the place from which my view is taken. We enjoyed a most refreshing bathe; and whilst taking my view I could see multitudes of fine fish in the bright water below. There are five different kinds of fish in this lake, all of good quality. It will be remembered that here was the scene of the miraculous draught of fishes: yet there is now only one crazy old boat on the lake! I detected, by the difficulty which I found in using the water of the lake for photographic purposes, that it is impregnated with a considerable quantity of saline matter. The same, of course, may be said of the water of the Jordan, which runs from this lake to the Dead Sea; yet the salt is not in sufficient quantity to render the water unpleasant to the taste.

There probably existed no town upon this identical spot in the days of Our Saviour. It was built, as its name indicates, during the reign of the Emperor Tiberias, by the Tetrarch, Herod Antipas, and long remained the capital of the province, being, along with Sephoris, one of the two largest cities of Galilee. After the destruction of Jerusalem, Tiberias was celebrated, during several centuries, for its famous rabbinical academy. The modern name is Tabaria. It suffered greatly by an earthquake on New Year's Day, 1837, when almost every building, with the exception of the walls and the castle, was levelled to the ground; and up to the present time—such are the poverty and indolence of the inhabitants—scarcely any repairs have taken place. Dr. Robinson says that the Jews who inhabit this place are chiefly from Russian Poland—Tiberias and the neighbouring city of Safed being the two holy cities of the modern Jews in Galilee; Jerusalem and Hebron in Judea. The Lake of Tiberias, or, as it is often called in Scripture, the Sea of Galilee, is about eleven miles long, with an average width of about four miles. Its surface is depressed below that of the Mediterranean about 750 feet—the depression of the Dead Sea being 1316 feet. Thus the river Jordan, in its course of 56 geographical miles between the two lakes, falls 566 feet. The current is consequently so rapid as not to be navigable even for small boats without great danger.









BANIAS,

THE ANCIENT CÆSAREA PHILIPPI.



BANIAS is situated about midway on the road usually taken by travellers between Tiberias and Damascus. The village, as described by Dr. Robinson, occupies a terrace 1147 feet above the sea. He says—"The situation of Banias is unique, combining in an unusual degree the elements of grandeur and beauty. It nestles in its recess at the southern base of the mighty Hermon, which towers in majesty to an elevation of seven or eight thousand feet above. Its terrace I have already described, over which the abundant waters of the glorious fountain spread luxuriant fertility, and the graceful interchange of copse, lawn, and waving fields. The situation is charming. Lying so high above the Huleh, its atmosphere partakes of the salubrity of the adjacent mountain. The vicinity of the mountain, the many woods, and the rich fields of grain around Banias, make it the resort of an abundance of game. Panthers and wolves are on the mountains; wild swine and gazelles luxuriate among the grain. Wild ducks, partridges, snipe, and other birds, are in plenty."

With regard to the animals mentioned by Dr. Robinson, I will relate my own experience in this district. Whilst our men were pitching the tents in the plain below Banias, near the brink of the Lake Merom, I took my gun, and strolled up the side of the mountain, in the hope of meeting with partridges; but, instead of birds, I very soon put up, at the same instant, and apparently feeding close together, a wild boar and a gazelle. A good rifle-shot might have killed both. Descending, I observed a wolf prowling, with remarkable coolness, around our tents. We killed a large black snake close to the encampment; and I saw on the mountain two others of a brown colour, and each of them about ten feet long. Two nights afterwards, at Beit Jeun, on the other side of Banias, a panther carried off a goat from a flock within a walled enclosure about fifty yards from our tent. He leapt the wall, with his victim over his shoulder; the ball fired by the man who was watching the flock passing so close, that we distinctly heard its "whiz" over the roof of our tent.

Close to the village, at the foot of a precipitous limestone rock, is a remarkable cavern, from which pours a considerable stream, forming one of the chief sources of the River Jordan. In this cave was probably conducted the worship of Baal, and afterwards of Pan, whence its name—Panias, now Banias.

Lord Nugent thus expresses his regret at being prevented from visiting Banias, as a place which he much more regrets having left the East without seeing than even Damascus:—"The scanty but venerable remains of Panias, anciently a grotto and fane dedicated by the Greeks to the mysterious rites of Pan and the Nymphs; afterwards a border city of the Jews, on the northern frontier of Palestine, hard by what is said to be the spring-head where the Jordan found both its source and name; the 'Dan' of the Old Testament; and, lastly, the Cæsarea Philippi of the New, enlarged and decorated by the Tetrarch, Herod Philip, and which he dedicated to the glory of Tiberias," &c. The Bridge and Gateway, which are almost the only remains of antiquity at Banias, are probably the work of Herod Philip. The Castle, which crowns the distant mountain, is perhaps the most perfect existing specimen of the military architecture of the Phœnicians, or possibly of the Syro-Grecians. "The fortress makes upon the traveller a deep impression of antiquity and strength, and of the immense amount of labour and expense employed in its construction."









THE COLONNADE, ISLAND OF PHILÆ

 THIS view is taken on the western side of the Island of Philæ, looking south. It represents one of the colonnades which flanked the noble approach to the first pylon gateway of the Great Temple. Its fellow, on the eastern side, has been left in an unfinished state. In this view, too, we again see some of the fantastically piled granite rocks of the Island of Biggeh. This beautiful colonnade is built up to the edge of the quay or river-wall, increasing its elevation by so much when seen from the Island of Biggeh. It is roofed with long flat stones, some of which are displaced; but it is, upon the whole, in a good state of preservation.

Dr. Brugsch says:—The oldest erection on the island is at its southern extremity (viz., at the end of this colonnade). This is a ruined hypæthral temple, its walls being now only half the height of the surrounding columns. It purports to have been built by King Necht-nebef, or Nectanebus I. (377 to 357 b.c.) Its hieroglyphic name was *Hait*; and on a dedicatory inscription we read,—“The King and Lord of both Worlds, Cheper-kere, the Son of the Sun, and Lord of both Worlds, Necht-nebef, has erected this monument to his mother Isis, the chief Goddess of the Isle of Senem, and to the Goddess Sati, the Queen of Elephantine, in order that they may each grant to him a blessed life and complete happiness here and hereafter.”

Another inscription on the architrave is,—“The King has dedicated this Temple to his mother Isis, the Dispenser of Life, the chief Goddess of Ablaton, the Mistress and Queen of Ilak (Philæ), the Queen of the Southern Provinces; and he has raised to her honour this beautiful shrine of good white sandstone, and has surrounded it with double columns, having capitals of the papyrus and lotos, and being painted and decorated on the whole of their surface.

It appears, from another inscription, that Isis was here sometimes named Athor. The rocky isle of Senem lies opposite to Philæ, and is now called Geziret-el-Bigeh. Ablaton, “the holy place” mentioned above, is also one of the small islands in the Nile near Philæ.

It is worth while to refer to the photograph in illustration of the words of the inscription which we have quoted,—“Columns having capitals of the papyrus and lotos.” These capitals are, indeed, exquisitely beautiful; *and no two of them are alike*.

This colonnade, however, as well as the eastern one, were both erected by the Roman emperors. In the sculpture are mentioned the names of Nerva and Tiberias. I learn from Dr. Brugsch, that near the eastern colonnade is a small temple, which was erected by Ptolemy VII. to Isis-Athor, and which bears above its entrance this inscription in Greek:—“King Ptolemy, and Queen Cleopatra, his sister, and Queen Cleopatra, his wife, the divine Euergetes, dedicate this temple to Aphrodite.”

Upon the nearer columns in the picture may be observed numerous short flutings. Many of the temple ruins, and especially the pillars, are mutilated in this manner. I judge that here the Arabs and early Christians have sharpened the tools with which they have so laboriously delved in these mountains of masonry for the treasures supposed to be concealed, or with which they chipped away the offensive idolatrous images, for many of the colossal sculptures upon the Island of Philæ are chipped all over so carefully, as to be almost obliterated.

At about the centre of the colonnade is a narrow passage, which leads through the quay-wall to a door opening out upon the river. This opening may be observed in a view—which will hereafter be given—representing the quay, and the outer wall of the colonnade, as seen from the shore of the Island of Biggeh.











JERUSALEM, FROM THE MOUNT OF OLIVES.

No. 1



THE only view of Jerusalem which does not disappoint the traveller is obtained from the hills on the east or north-east of the city. The view from Mount Scopas is very effective—being at a distance of two or three miles from the city, the eye from thence embraces the whole in one glance—but it is too distant to enable one to dwell upon special localities and objects, as we are inclined to do when standing upon the place from which the present view is taken—viz., a little below the Church of the Ascension, on the Mount of Olives. With the second part of this panoramic picture we give a map of modern Jerusalem, to which I recommend reference, in order the better to understand the details of this subject. Indeed, by comparing the map with this and the following picture, so perfect a key to the panorama may be obtained, as to render any description of mine almost needless.

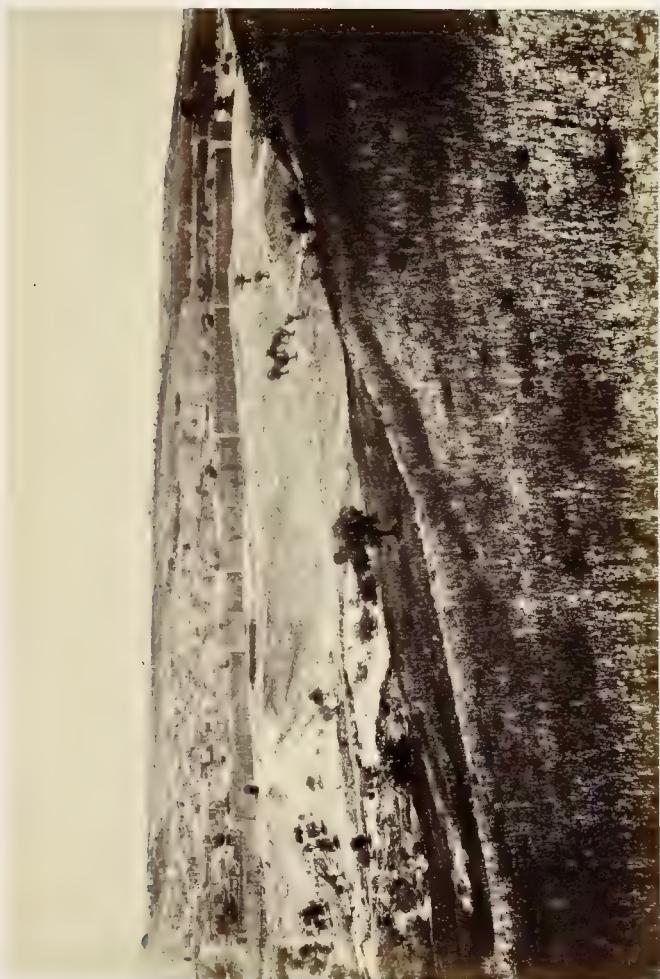
From this position upon the Mount of Olives every building of importance is distinctly visible, owing to the regular slope of the city from the west towards the Valley of Jehoshaphat, which extends the whole length of my views, immediately under, and parallel with, the city wall.

The most conspicuous objects in this view are the various Moslem buildings upon the Temple area, amongst which the beautiful dome of the Mosque of Omar is the chief attraction. The area is, besides, laid out in gardens, with broad paved walks and groups of cypresses, and comprises nearly one-fifth of the whole space within the walls. The circumference of the city walls, according to Robinson, is 4326 yards, or about two-and-a-half miles. The side which is presented in these two pictures is 2790 feet, of which the Temple area occupies 1530 feet. At the south-east corner of the wall (to the left of the picture) are some courses of very large and venerable stones, which have every appearance of being original Jewish masonry, and are amongst the very few relics of this character now remaining. Of these stones Tipping, in Traill's "Josephus," says, "I consider this to be the finest specimen of mural masonry in the world; the joints are close, and the finishing of the bevelling and facing is so clean and fine, that, when fresh from the hands of the builder, it must have produced the effect of gigantic reliefo panelling." At a distance of 1045 feet from the south-east corner of the wall is the Golden Gate, which has for centuries been walled up. It is clearly of Roman origin. Beneath it are seen the tombstones of a Mohammedan cemetery. In the distance, on the left of the picture, outside the city walls, and near the Zion Gate, is the "Tomb of David." To the right of it are the extensive buildings of the Armenian Convent. Here, at Easter, some thousands of pilgrims are lodged. The Armenians are said to be the wealthiest sect in Jerusalem. They are for the most part not natives; and those not attached to the convents are usually merchants. Over the dome of the Great Mosque is the Tower of Hippicus, and the Citadel. The Jaffa Gate is close by. On the extreme right of the picture is the dome of the Church of the Holy Sepulchre. The total population of modern Jerusalem is probably about twelve or fourteen thousand, of whom only about five thousand are Mohammedans.







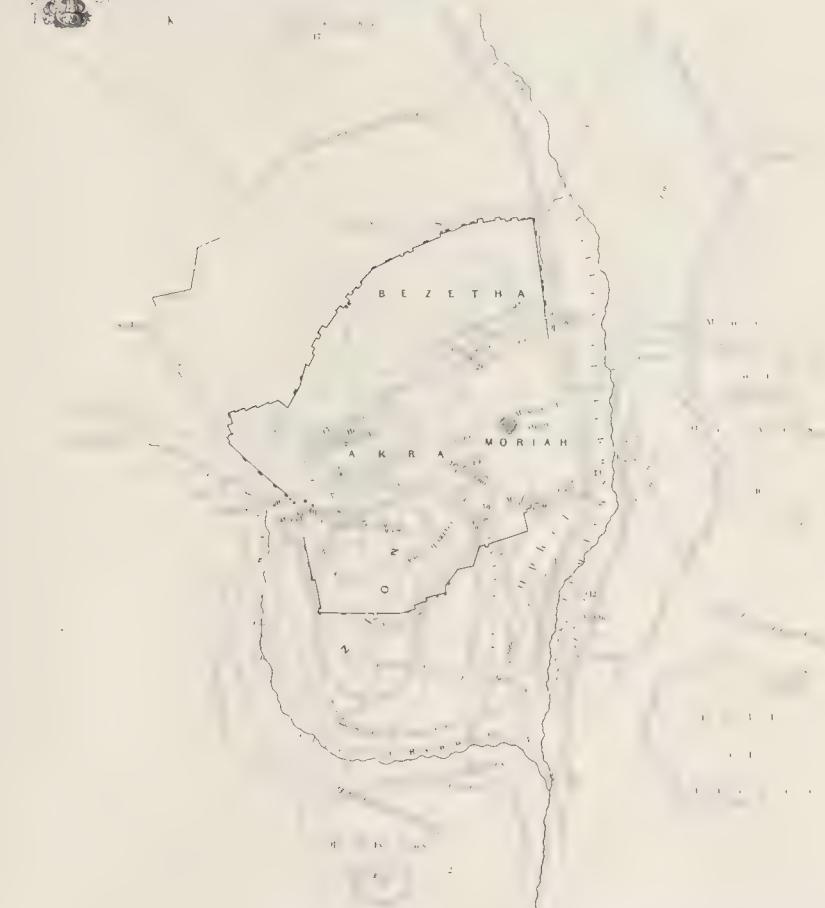




JERUSALEM, FROM THE MOUNT OF OLIVES.

No. II.

HIS view completes the panorama of Jerusalem, from the Mount of Olives. It is taken, as I stated in the previous article, from a point a little below the Church of the Ascension. We now present a Map of the city and neighbourhood, which will enable the reader to identify most of the conspicuous objects in these views.

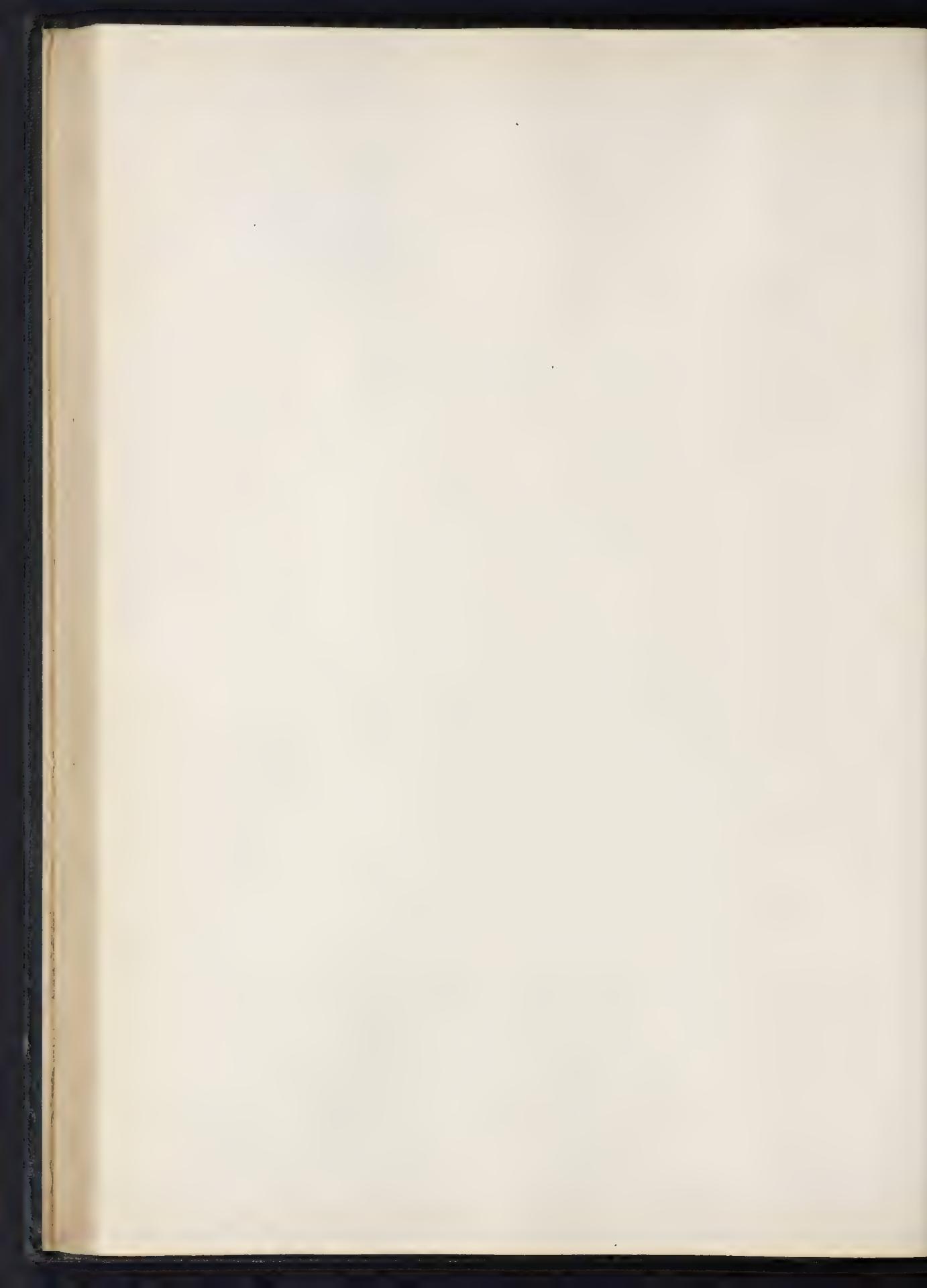


The Gate, from which several roads diverge, leading down into the Valley of Jehoshaphat, is St. Stephen's. Over this gate are sculptured four lions, which shows, as Dr. Robinson remarks, that it was not the work of the Mohammedans. Jerusalem has now only four open gates—one on each of the four sides of the city. The angle of the wall to the right of the present picture encloses a large tract of uninhabited ground covered with ruins. Passing round the corner of the wall, the traveller next reaches the Damascus Gate, near which is an extraordinary excavation, recently discovered. The entrance is outside the wall, and is very low; but it leads to a perfect labyrinth of subterranean passages, which appear to have served as quarries; they extend under the greater part of the city.

The elevation of the Mount of Olives is, according to Schubert, 2556 Paris feet above the sea, 416 feet above the Valley of Jehoshaphat, and 177 feet above the highest point of Mount Zion.











PYLON GATEWAY AT MEDINET-HABOO.

HE Temples of Medinet-Haboo are situated on the western bank of the Nile, and probably mark the position of the chief portion of the city of Thebes which lay on that side of the river. This group of temples and of pylon gateways, although not so impressively grand as those of Karnac, are yet of sufficient interest to class amongst the most important in Egypt.

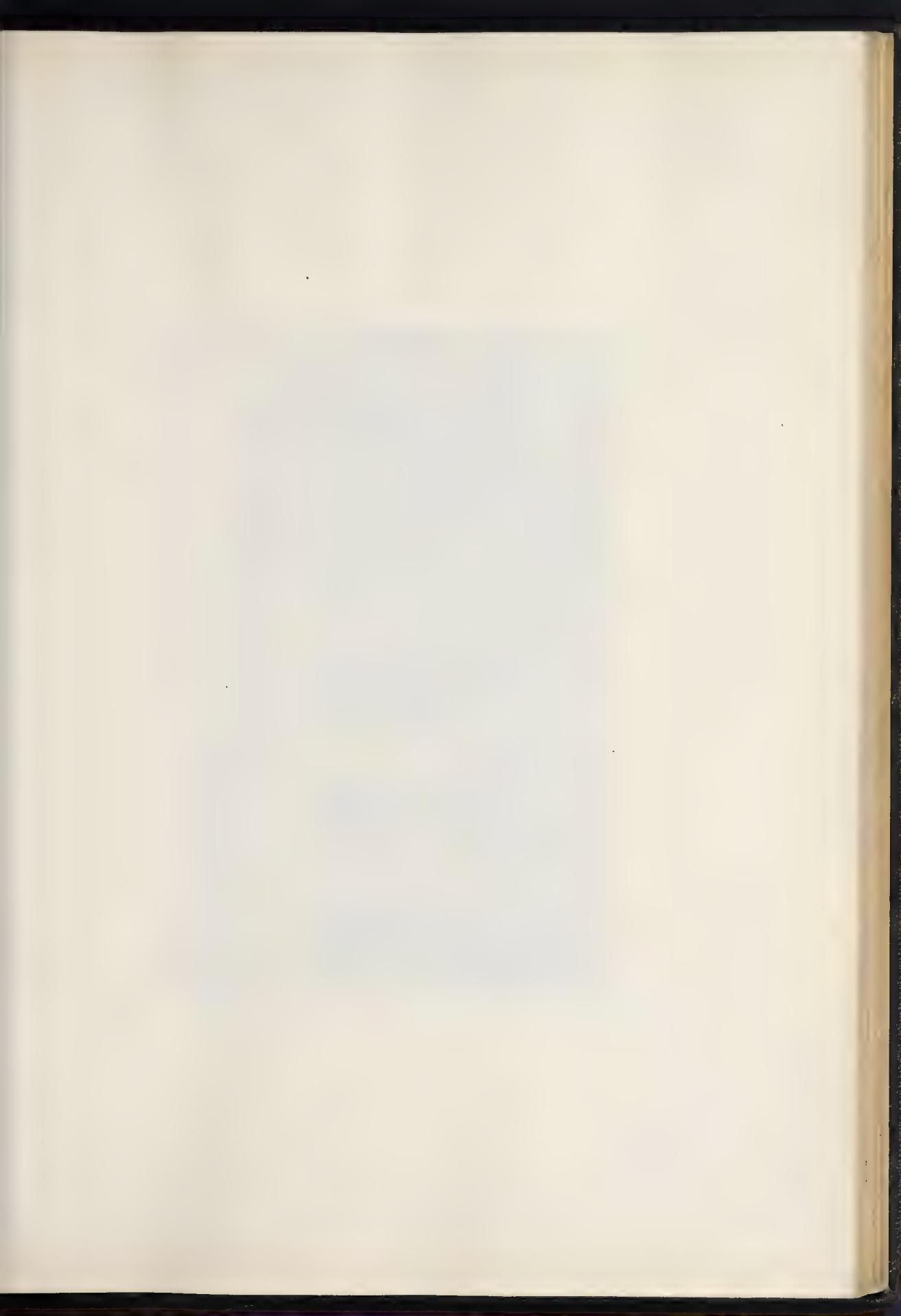
Every age of Egyptian history is represented by one or other of these ruined piles. The place, however, is dreadfully encumbered with heaps of shapeless ruin, and still more with perfect mountains of the debris of deserted Arab towns, under which the further portions of the great temple are absolutely buried. One can only guess how much more of magnificence and interest might reward the efforts of a vigorous excavating party.

We shall give, at a future time, a view of the temple-palace which first strikes the traveller as he approaches the group from the plain. Its peculiar large square windows are novelties in Egyptian architecture.

There are two principal divisions of the ruins of Medinet-Haboo, of which one is formed by the Temple of Thothmes and the other by that of Rameses III. It is the former which is entered by that interesting Pylon Gateway which bears on its exterior the representations of the victories of the Ethiopian sovereign of Egypt, Pharaoh Taharaka, over his numerous foes, amongst whom the characteristic physiognomy of the Hebrew stamp of countenance is very conspicuous. In most places, however, the name of Taharaka has been assiduously chiselled out by some succeeding, and probably more popular and national monarch. On another part of this Pylon are the names of Nectanebus, Ptolemy Soter, and Ptolemy Philometor. The whole of the Pylon itself appears to have been built of the stones of a former Temple of Rameses II. The Temple of Thothmes, with which this gateway was connected, bears an inscription indicating its dedication as a Hall for the religious festivals of Amon Ra. Amongst the latest records contained in it are some which bear the name of Antoninus. One of the dedicatory inscriptions on the front pylon runs thus—"The Son of the Sun, Ptolemy, the Ever-living, the Beloved of Isis, the Saviour God, has erected this for a monument to his Father, the first-created One, without whom was nothing created." Amon has a similar title in an inscription in the Temple of Ape at Karnak, but with an addition stating that he is invisible except when it is agreeable to him to manifest himself by some outward appearance. In one part of the same range at Medinet-Haboo are the colonnade and walls of a small hypethral temple like that on the Isle of Philæ, and bearing inscriptions of the period of King Nectanebus.

But perhaps nothing will strike the traveller more, as he wanders through these wonderful ruins, than the succession of pylon gateways, leading from one immense sculptured court to another. The one now represented is, I believe, the third from the entrance. The court into which it opens has been previously depicted and described.









PORTECO OF THE TEMPLE OF DENDERA.



WITH the exception of the Portico of Esneh, which was exhumed by the order of Mahomed Ali, Dendera is the first temple ruins which the traveller sees on his way up to Thebes. It is very imposing; and it enjoys two or three notable advantages over many other of the celebrities of the Nile valley. In the first place the *locale* is forsaken by the peasantry, and one can explore and admire without being subjected to the odious concomitants of Arab filth and Arab impertinence. Secondly, the ruin having been early buried in the débris of the old town, and lately cleared by Ibrahim Pacha, it is the most completely exposed and the most *perfect* ruin of the series. Happily, we were not possessed by that critically sensitive state of mind which would have enabled us to detect the want of taste and spirit in its design and sculpture. We thought the effect of the interior view of the Portico was one of the loftiest and deepest character, little inferior to anything else in Egypt. The one thing to be lamented is, the early Christian defacement of the capitals which represented Athor or Isis, to whom the temple was dedicated. These heads are, I believe, all of them more or less destroyed. Scarcely half the height of the columns of the Portico is seen in my view, which was necessarily taken from the outside. "The Portico," says Sir Gardner Wilkinson, "is supported by twenty-four columns, and is open at the front above the screens that unite its six columns; and in each of the side walls is a small doorway. To the Portico succeeds a hall of six columns, with three rooms on either side, then a central chamber communicating on one side with two small rooms, and on the other with a staircase. This is followed by another similar chamber (with two rooms on the west and one on the east side), immediately before the isolated sanctuary, which has a passage leading round it and communicating with three rooms on either side. The total length of the temple is about 220 feet, by 40 to 50 feet wide. In front was the dromos, extending 110 paces to an isolated stone pylon, bearing the names of Domitian and Trajan."

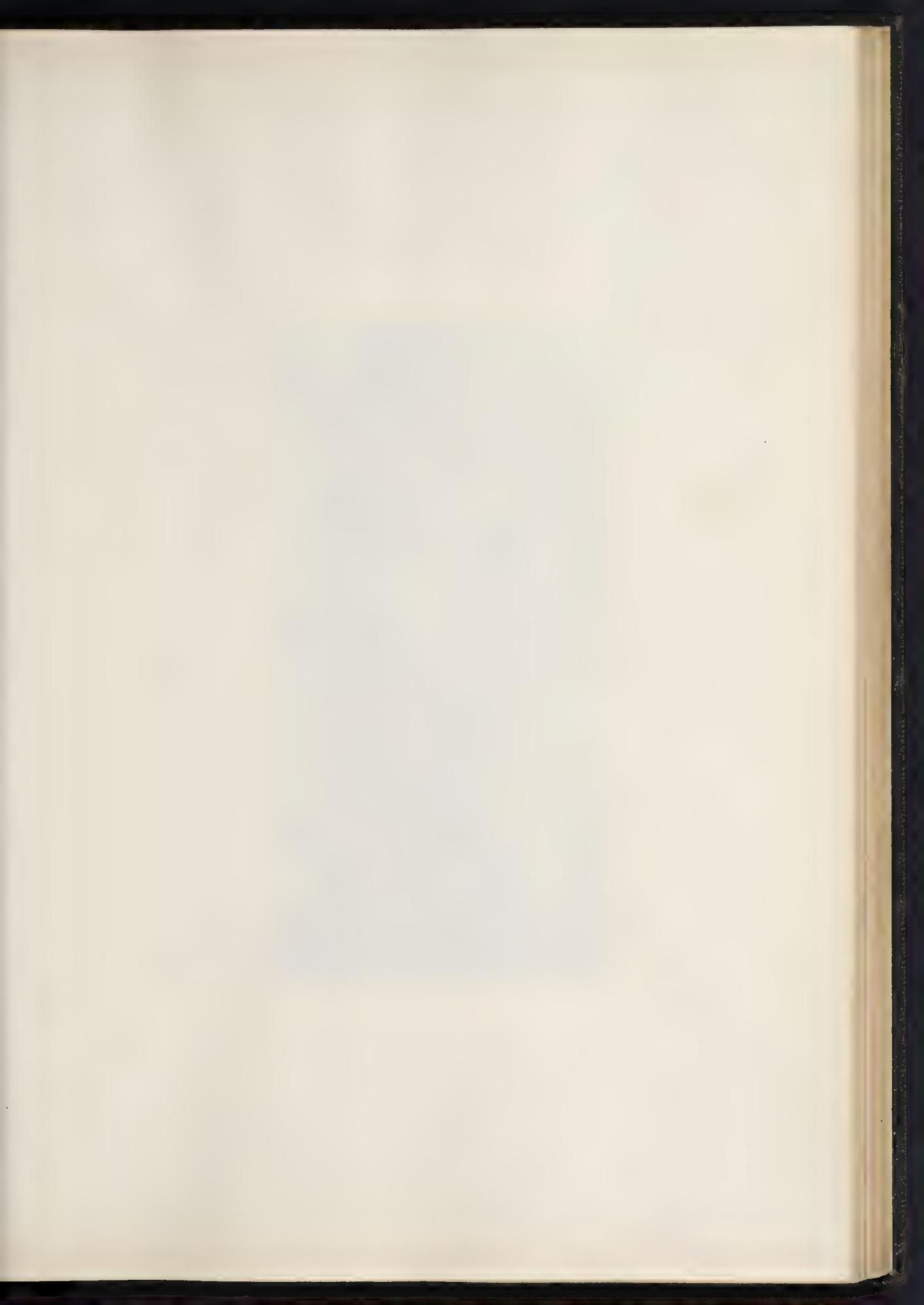
Dendera, then, is about 1900 years of age. Professor Brutsch says of it, "The inscriptions on its walls mention by name Ptolemy, Neocæsar, Augustus, Tiberius, Claudius, and Nero, as having all been engaged in its erection or embellishment." The hieroglyphics of Dendera furnish many curious varieties of form not to be found in the purer and more ancient style which characterised the age of Psammeticus.

This Temple was dedicated to the worship of the goddess Athor, which was one of the appellations of Isis, the representative of every beneficent form of the fruitfulness of nature. The goddess bears the following title in many of the inscriptions at Dendera: "Athor, the Queen of Tentyra, the Eye of the Sun, the Queen of Heaven, the Ruler of the celestial Gods, the Queen of Mirth and Song, the Golden One amongst the Goddesses." In another inscription she is strangely designated—"The Great Queen of the Golden Garland."

In a long subterranean chamber at Dendera, divided into many compartments, and to which the only access is by a hole in a wall and a flight of stone steps, are the empty name-tablets of a king, accompanied by this noticeable record,—"He is the Golden Horns, the Magnanimous; he loves the Gods of Egypt, and is King even as Ptah; he governs in the North and in the South; he came into Egypt, and his warriors were favourable; at his side were Gods and Goddesses in blissful enjoyment; they gave him the Empire of the East and of the West, to him the victorious Bull." In another chamber it is recorded of the same unnamed monarch (who is presumed to be Augustus), that he it was who built a shrine for Athor, and that she visibly appeared to signify her approval of the honour by assuming the form of a golden ibis, the emblem of the human soul.

But the most interesting objects of all at Dendera are the richly coloured astronomical representations upon the ceiling of the Portico. Prominent among these is the zodiac, which afforded the French savans of Napoleon the presumptive evidence of the incorrectness of the usually received Biblical chronology. One philosopher "fixed" the date of the inscribed zodiac at 4000 years at the lowest computation, and a similar one at Esneh was "proved" to date from 17,000 years B.C. These "triumphs" of infidel skill were soon most completely overthrown by the eminent Champollion, who deciphered the titles of Augustus Cæsar as being contemporary with the erection of Dendera; and in a similar manner the venerable antiquity of Esneh was shown to date from the reign of Antoninus, A.D. 140, instead of 17,000 B.C.









Smith G. 1957



THE TEMPLE OF GOORNEH, THEBES.

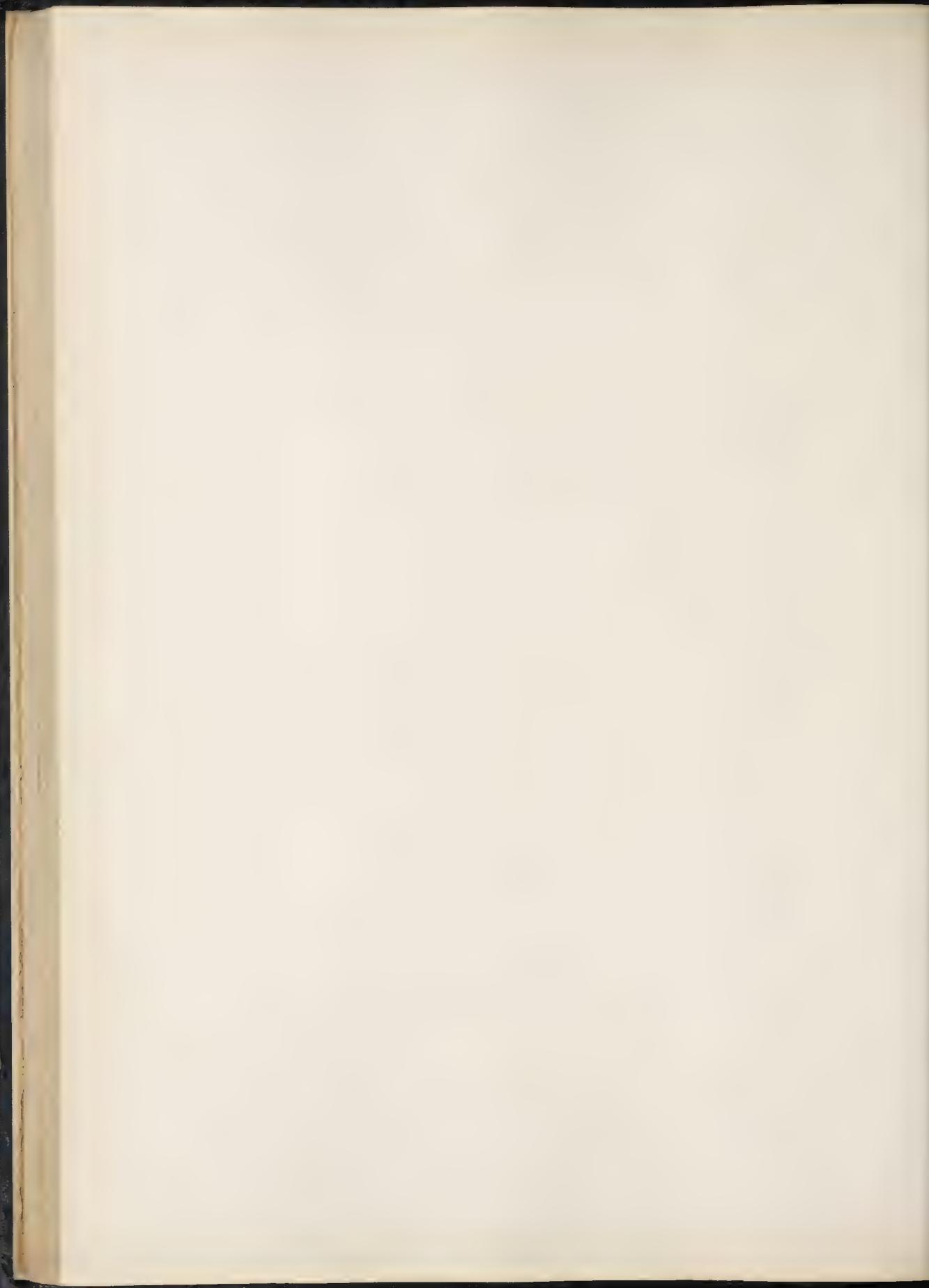
 HIS Temple is, exteriorly, one of the least imposing of the ruins of Thebes. It is situated not very far from the river, amidst a grove of Tamarisk trees, and its principal feature is the portico, with a single row of pillars, represented in the view.

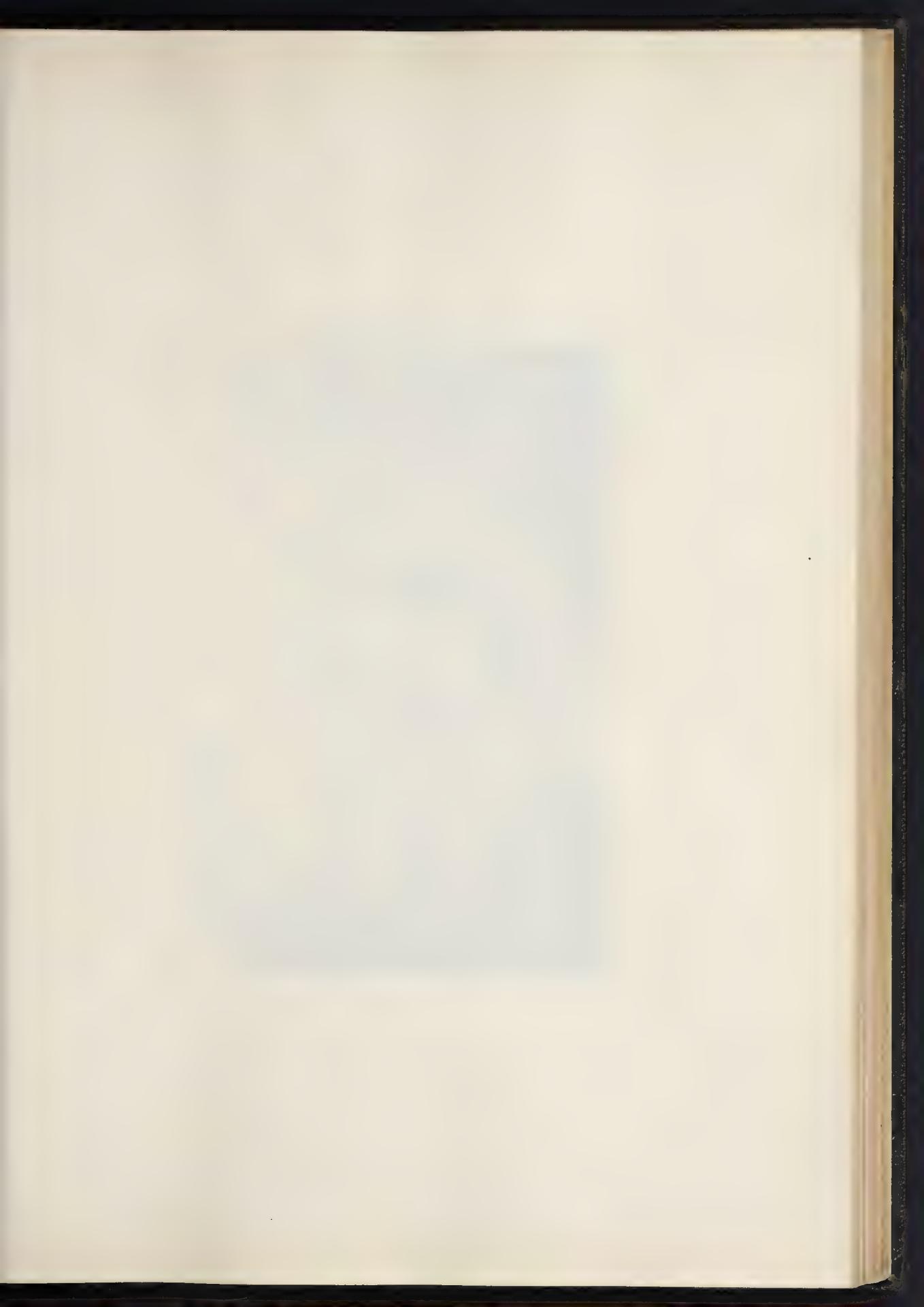
Goorneh was the northern district of the western half of the great city, Thebes. The remains of the Temple indicate their origin in the artistic period of Seti I. The building is styled in the hieroglyphic inscriptions there, "The magnificent Temple of Menepthah Seti, in the City of Amon, on the west side of Tam." Its chief apartment is a Hall, supported by six columns, from which many smaller rooms lead off. On the right and left are two larger buildings, with many chambers, which, together with their principal Hall, have all their entrances fronting the east; a colonnade extending throughout their length. The dedication on the Hall is, "Seti I. has erected this for a monument to his father, Amon Ra, the King of the Gods, and has raised for him a Temple which shall continue for millions of years, in the principal part of Tam, opposite the City of Thebes (Apé), and constructed of good white sandstone." In these and other inscriptions, the right-hand portion of the city of Thebes is often called "the Eastern Tam, or Patam;" whilst the left is "the Western Tam." The city of Thebes was called Apé, with the sign of the plural at the end of this feminine proper noun.

The district on the western side of Thebes was named "the Nomos of Athor, Pa-hathor, or Pa-hathy;" by some writers it was called "Pathyrites," or "Phaturites;" and in the Bible occurs as "Pathros" (Pa-athor). It is interesting to trace, by such an "undesigned coincidence," the precise historic accuracy of the term thus used by the inspired Prophet.

Parts of the Great Hall of the Temple of Goorneh are ornamented with the representations and inscriptions of the reign of Rameses II., who completed many of the edifices which his father had commenced. In one of the paintings King Rameses II. is standing in the presence of the God Atum, and of his deceased father, Seti I. Atum addresses him thus:—"Come to me, thou, my son and offspring,—thou Horus, friend of truth,—in order that I may give thee the throne of the Sun, the Lordship of Seb, and the Kingdom of Hor." In the interior of the Temple, the God Amon appears, accompanied by his mother Mut, and her son Chonsu, together with Ptah and Athor, who is styled "Ameute, Goddess of the Lower World." Amongst the names of the deities in this Temple, is the very unusual one of Tusais, who addresses Seti I. with the words:—"I am thy mother, and I have granted thee thy beauty."

An inscription upon the left-hand door in the grand colonnade, informs us that the chambers to which it leads were erected by Rameses II., who "has made this as a monument to his father, the deceased Seti I., and to his grandfather, the deceased Rameses I." In the colonnade is the date of the sixth year of Rameses II., and in other parts of it are the names of Rameses III., Menepthah Siptah, Queen Ahmes Neferateri, and King Seti I.











PILLARS IN THE GREAT HALL, KARNAC.



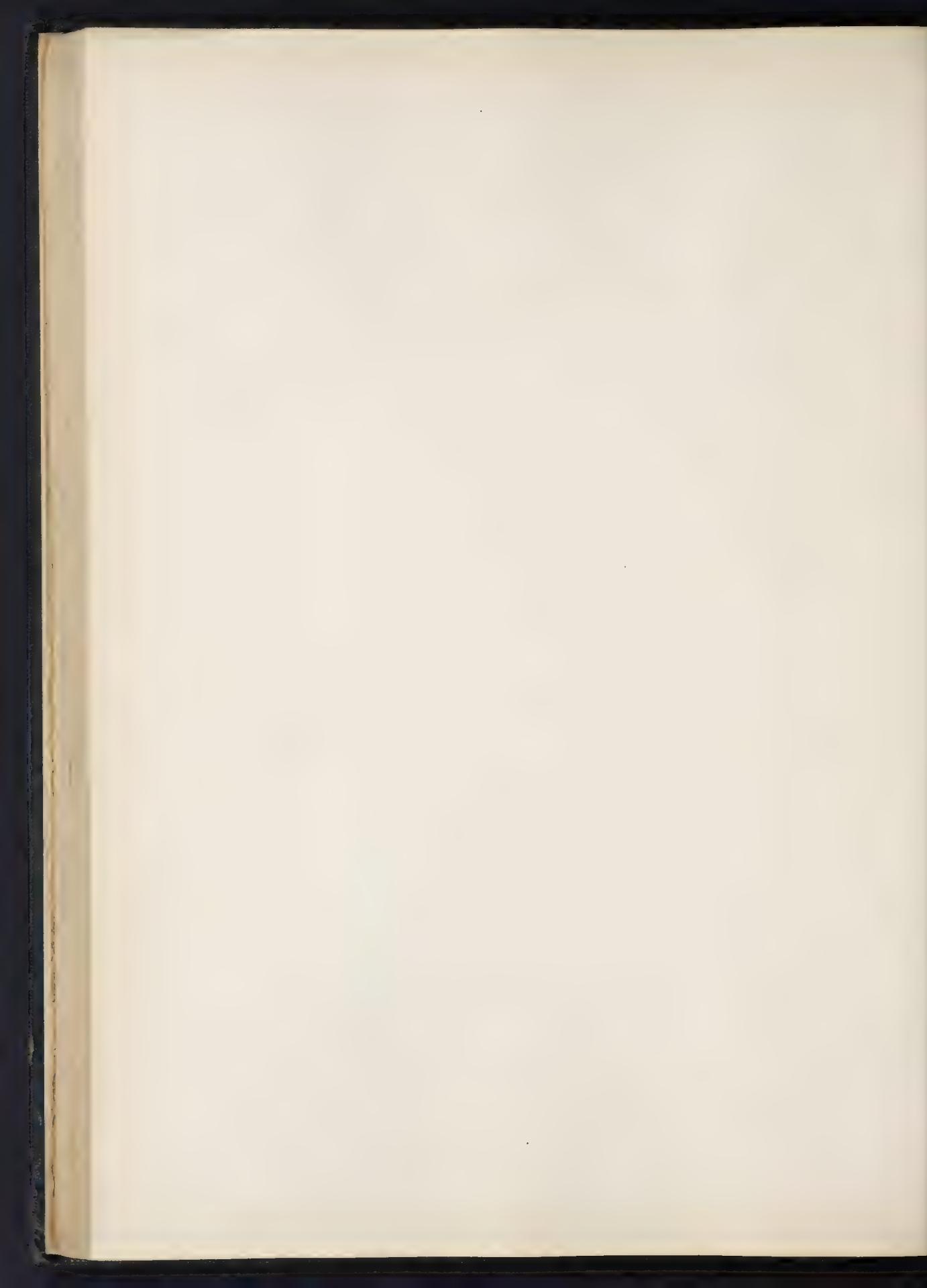
HIS picture represents a few of the pillars of the Hall of Columns, at Karnac. I have taken advantage of the dilapidation of a small part of the outer wall at this point; for from the interior of the hall any photographic representation of this wonderful place is simply impossible, owing to the close juxtaposition of its columns. The effect which the builders appear to have had in view in this remarkable crowding together of enormous columns, is the combined impression of vastness and power—almost of awe—which they produce upon the mind when standing amongst them; and nowhere is this effect attained so perfectly as at Karnac.

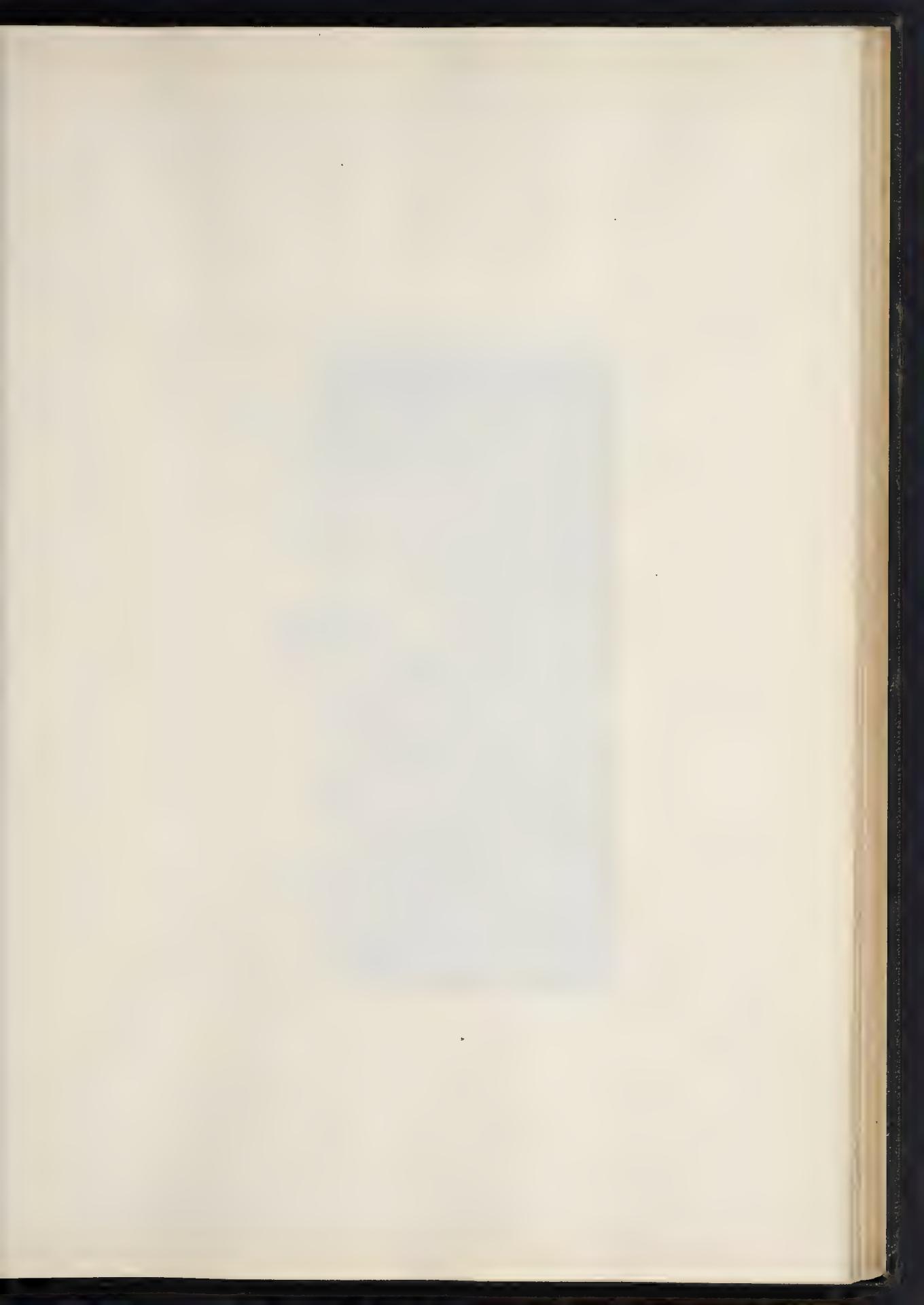
The Great Hall is 350 feet long, by 150 broad; and within this noble area are still standing *one hundred and thirty-four* of these colossal columns, the largest of which, forming a double row down the centre, are 75 feet high, and 36 feet in circumference. The capitals of these columns form nearly one-third of their entire height, and have even a greater diameter than their bases. The roof consists of huge blocks of stone, uniting the capitals, each block having a thickness of seven feet! Such are the witnesses of that ancient dominion, before which even Babylon and Nineveh trembled, and whose victorious armies penetrated to the utmost parts of the then known world, from Ethiopia to Scythia.

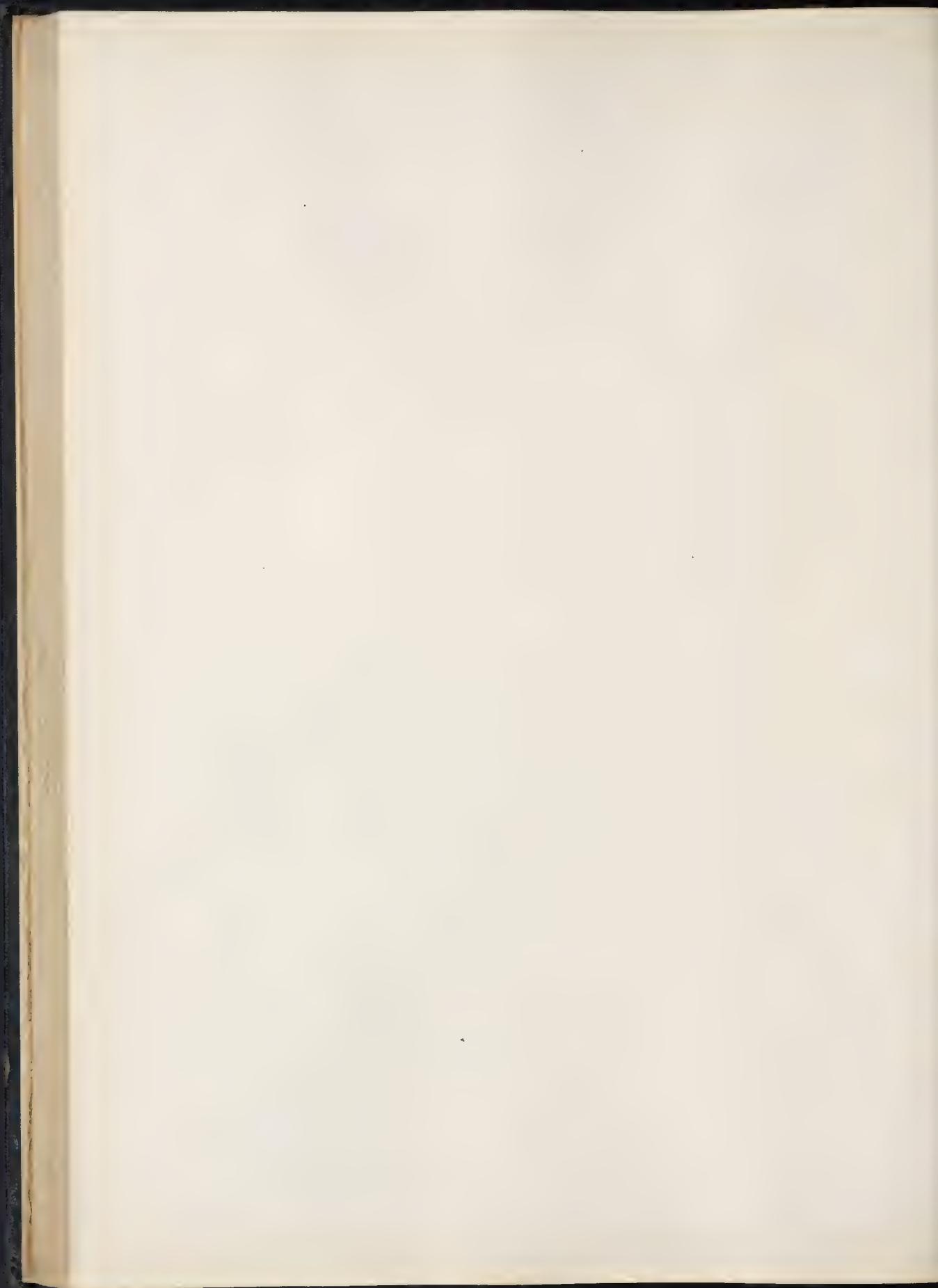
Every pillar and every wall of this Great Court is richly adorned with inscriptions and paintings, from which we learn that the founder was Menepthah Seti I., the father of Rameses the Great. The form of Seti is everywhere seen amongst the groups. In one of these we see him presenting offerings to the sovereign deity, Amon Ra, and to the Goddess Athor (another form of Isis or Mut). The accompanying inscription declares that, "This is the visit of the King to the Temple of his Father, the life-dispensing Amon Ra." Above the God Chonsu (the son of Amon) we read, "Thus saith Chonsu in the Thebais: 'Come to the Temple, that thou mayest behold thy Father, the King of the Gods.'" Amon, to express his approbation of his son, Seti I., promises him—"I grant thee my dominion, my throne, my possessions, and my duration of life. Have thou rule over Egypt and the Red Land [the peninsula of Sinai], and the Nubians also shall be the footstool beneath thy sandals." In another place the God says, "I grant thee to conquer all nations, that the dread of thee may be in the hearts of the Nubians, and that their kings may come to thee as one man."

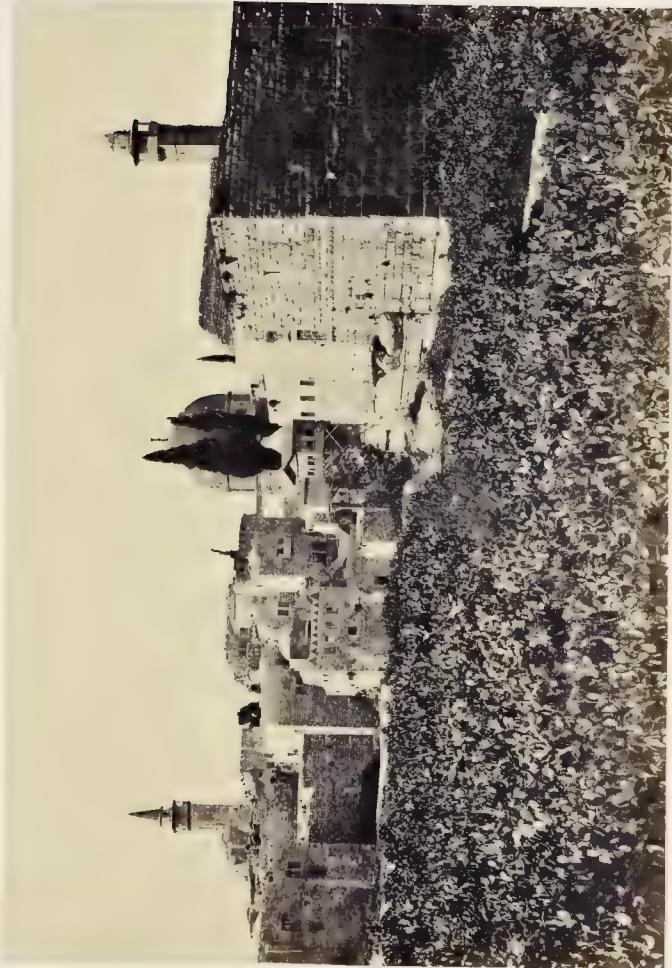
Elsewhere in the Hall we behold the God Chonsu receiving reverence, and then embarking in the sacred barge, "to dwell in the Memnonium of his son, Seti I.," on the opposite side of the Nile.

The southern portion of the Hall of Columns was erected by Rameses II., whose name is repeated innumerable times in its inscriptions. But it is important to observe that the inscriptions and paintings of his predecessors are of a far better style than that of the time of the Great King himself. On the outer wall is a series of some of the most interesting hieroglyphics in all Egypt. They relate to the wars of Seti I., and to those of his son, Rameses II. The former are on the north, and the latter on the south wall. The king, Seti I., appears in a chariot. The enemy are cutting down trees, apparently to build ships with. An inscription underneath runs—"The Great and Mighty of the Armenians speak to praise the Lord of Egypt, and to exalt his valour. Thou art like thy Father, the Sun; we live by thy countenance." In the background is "the Fortress of Kanana"—that is, of Canaan. Above is inscribed, "In the year one of King Seti I. was the campaign undertaken by the army of the king against the Schasus, who were defeated, from the Fortress of Pelusium as far as to the land of Canaan." The Schasus, or Amalekites, are probably the same race who overran Egypt for five hundred years, and who first suffered a defeat, in the year 1599 B.C., by Thothmes III. In 1414 B.C. they were entirely overthrown in a second defeat by Seti I. On this occasion they may be said to have been almost annihilated. Other battles with the Canaanites are also represented; and amongst them appears a nation whose features are of a decidedly Jewish type of countenance.











THE TYROPEAN VALLEY,

WITH "DR. ROBINSON'S ARCH." ETC., JERUSALEM.



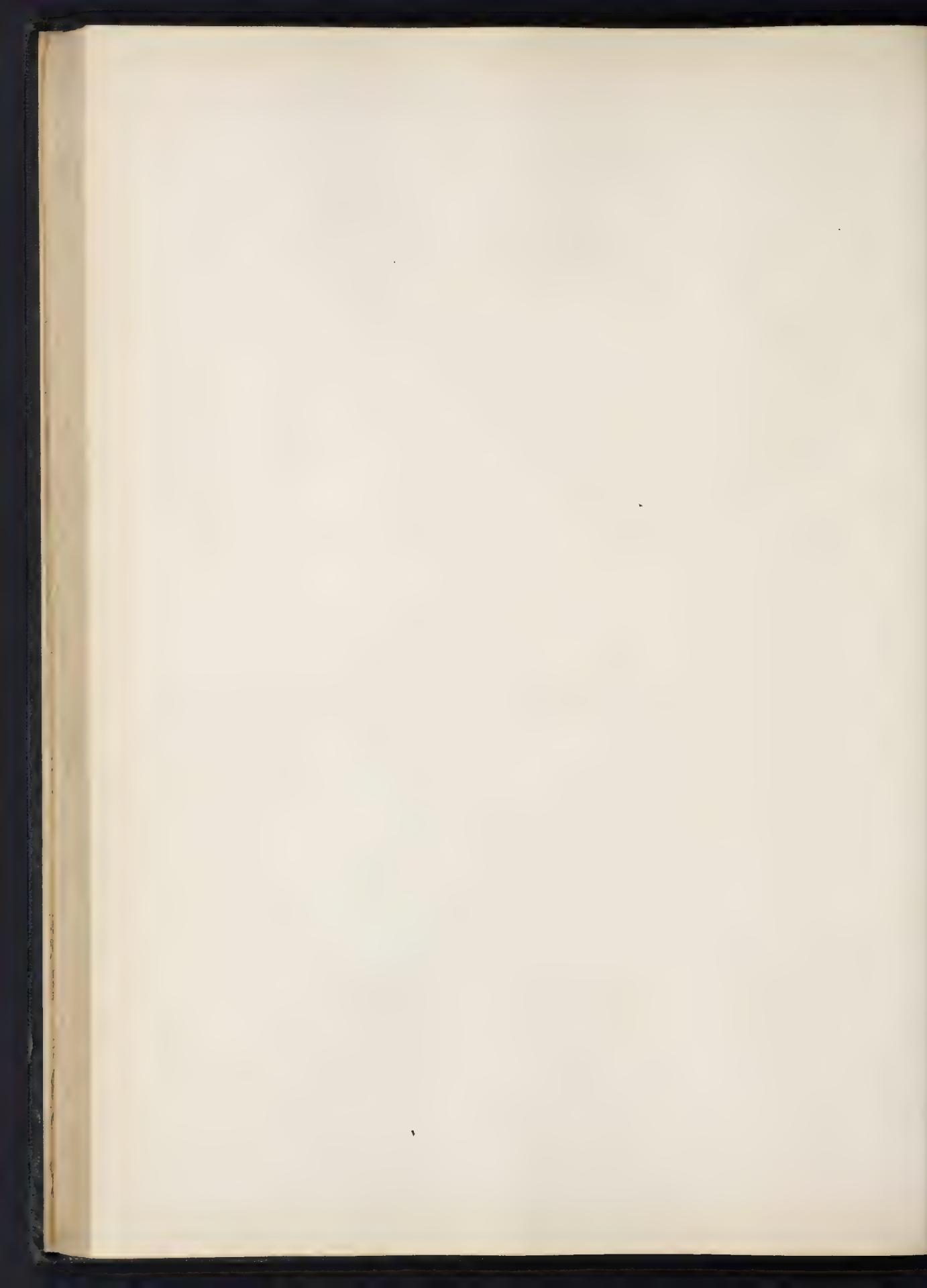
HE foreground of this picture, now covered with a thick growth of the gigantic cactus, called the "prickly pear," is probably the commencement of the Tyropean Valley, which separated Mount Moriah (upon which stood the Temple) from Mount Zion. Near the centre of the picture, and almost in the base of the outer wall of the Mosque, may be observed some large stones of irregular shapes, which were first recognised and pointed out by Dr. Robinson as part of the spring of an arch, and hence they are known as "Dr. Robinson's Arch." They probably formed part of a viaduct which once spanned this valley, connecting the Mounts Zion and Moriah. The view is taken from a point within the city walls about midway between these places. The great dome of the Mosque of Omar is again seen, in this case partly intercepted by two tall cypresses.

We resume our historical sketch at a period immediately after the building of the Second Temple. Nehemiah, the cupbearer of Artaxerxes, completed the repairs of the city wall: all strangers were expelled from Jerusalem, and the Temple service was again performed according to the law of Moses. Thus far the Old Testament history. Now comes that of Josephus and the books of the Maccabees. In the year 324 B.C. Ptolemy took Jerusalem, and carried away many of the inhabitants to Egypt. About B.C. 197 Antiochus the Great obtained possession of the city, and treated the Jews with kindness, making many concessions to their religious requirements. But under a subsequent monarch—Antiochus Epiphanes—such cruelties were practised towards the Jewish people, as led to the revolt of the Maccabees, who, after an arduous and sanguinary struggle, obtained possession of the city B.C. 167; and it was governed by the Maccabean princes until B.C. 63, when it was taken by Pompey, on which occasion twelve thousand Jews were massacred in the Temple courts. In B.C. 43 the walls were rebuilt by Antipater, the father of Herod the Great, under whom Jerusalem again assumed an aspect of magnificence such as it bore at the time of our Saviour's advent. The Temple, for instance, as rebuilt by Herod, was a finer structure even than that of Solomon. The Jews again revolting, it became the scene of horrors without example during the famous siege by Titus, and in A.D. 70 was abandoned to total destruction by the Roman army, in which condition of desolation and political insignificance it has remained to the present day.

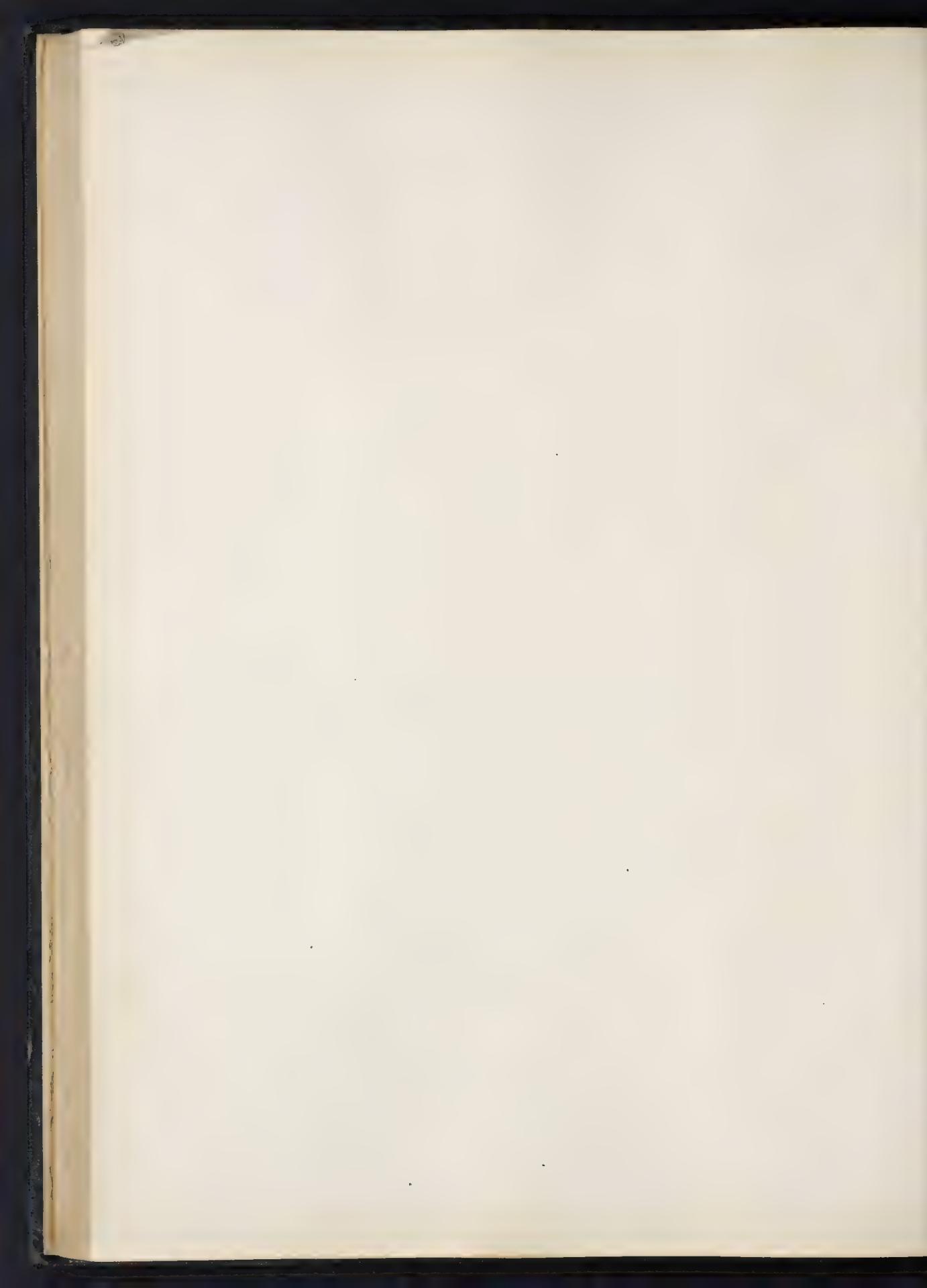
During the next thirty years Jerusalem can scarcely be said to have been inhabited; but in A.D. 131, the Emperor Adrian purposing to rebuild and colonise it, the Jews rose in arms, and a war ensued, scarcely less sanguinary and dreadful than that under Titus. They were, however, utterly and finally subdued in the year 135, when the city was rebuilt by the conquerors, and became a thoroughly Roman city, bearing the name of *Aelia*, the Jews being forbidden, upon pain of death, to approach its walls.

The history of Jerusalem is now almost a blank until the year 326, when the religious enthusiasm then rising in the Christian world with reference to the Holy City was signalised by the visit of Helena, the mother of the Emperor Constantine. In 335 the Church of the Holy Sepulchre was built by that emperor; and although his successor, Julian, renounced the Christian faith, the Jews were not molested, and Christian pilgrims during several centuries thronged the "Holy Places." In 527 the Christian Emperor Justinian ascended the throne. He founded or repaired many religious edifices, including ten or twelve convents, around Jerusalem and Jericho.

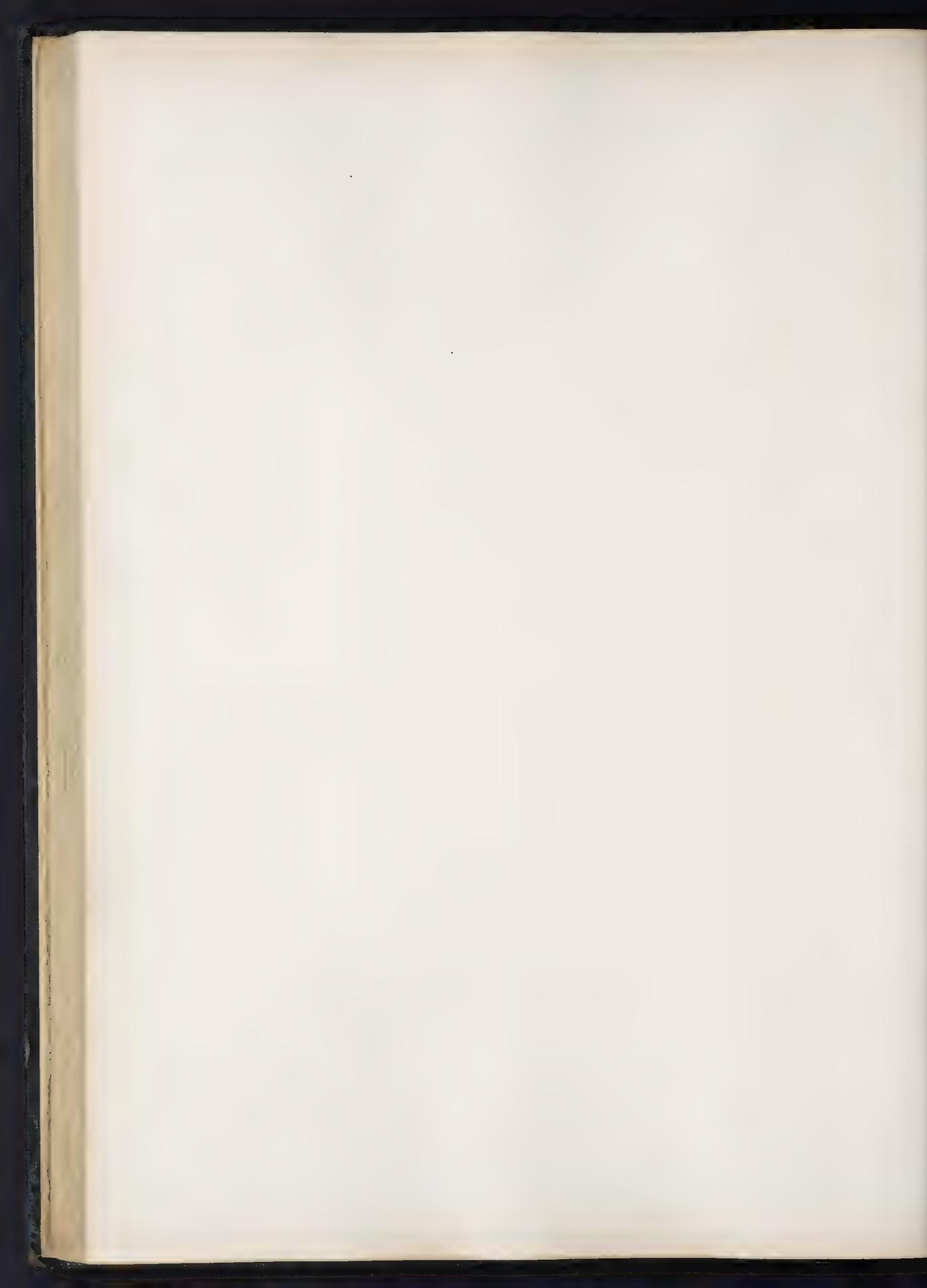
The Persians obtained possession of the city, and massacred many of its inhabitants, in the year 614; and finally, in 637, Jerusalem was surrendered to the Mohammedan Caliph Omar, who conducted himself with much generous forbearance. By his orders the magnificent mosque which now bears his name was built upon Mount Moriah.











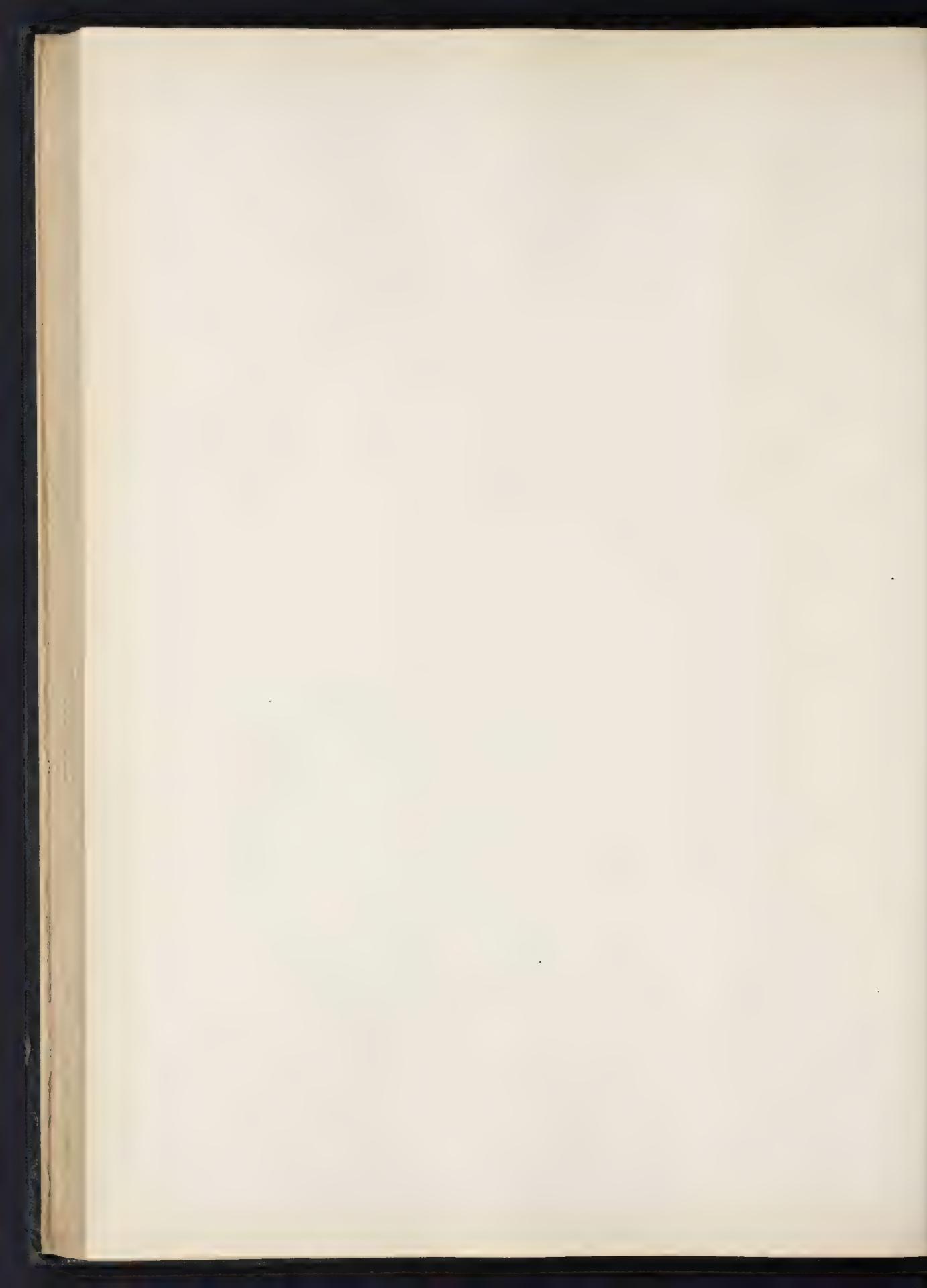
ASSOUAN.



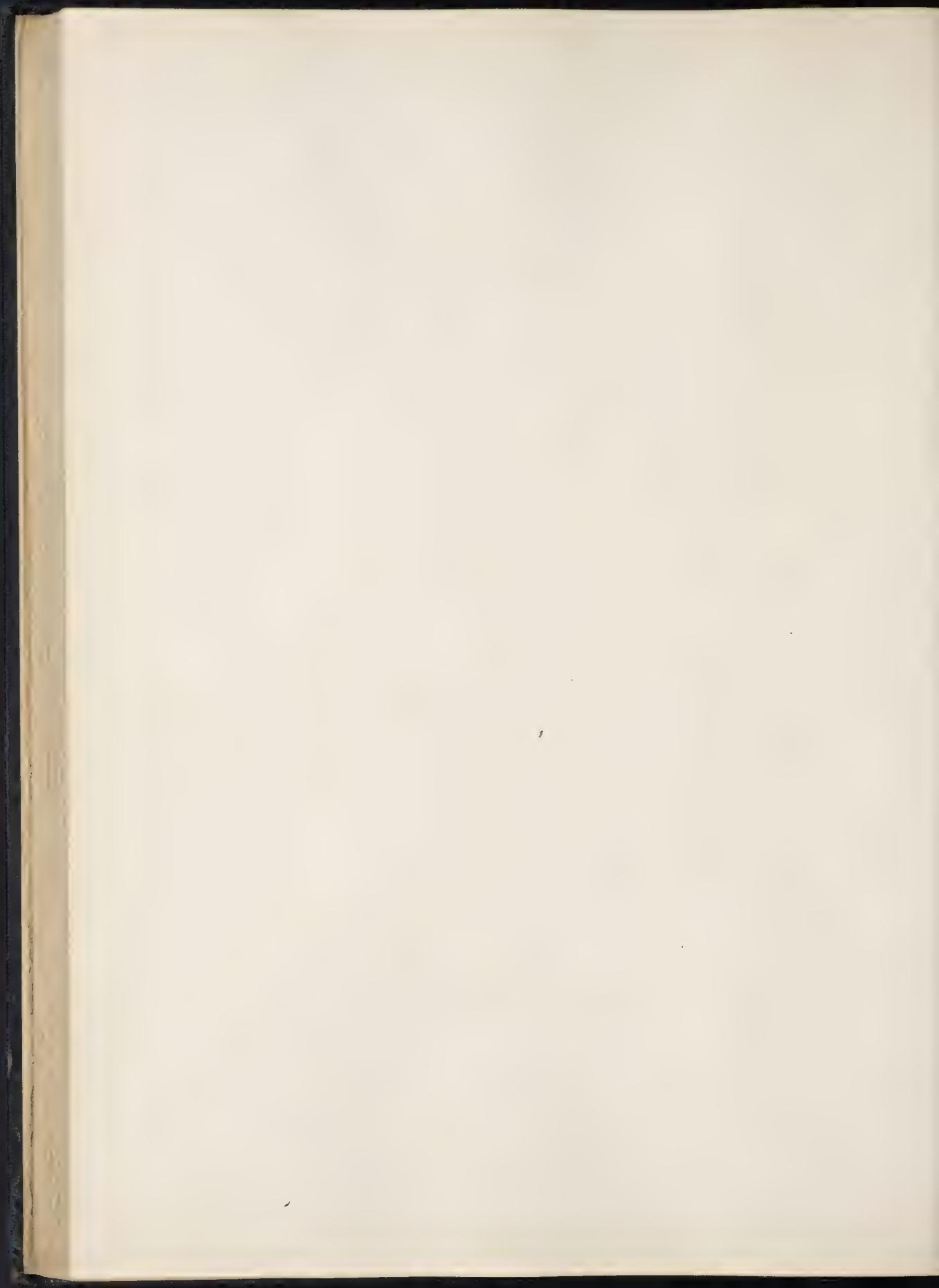
HIS is a most interesting spot, both with reference to its scenery, and its connection with antiquity. It is situated in the most romantic part of the Nile Valley : in its immediate vicinity are the Isle of Elephantine, the first Cataract of the Nile, and the Island of Philæ. Here, on the confines of Nubia, the hills on both sides of the Nile converge, and rise in many places precipitously from the water's edge. The view is taken from the top of the hills opposite to Elephantine,—but *looking north*. The town lies almost hid in a luxuriant grove of date palms ; a long line of native trading boats and of travellers “dahibiehs” is moored along the beach, which is sometimes almost covered with ivory and with bags of gum, and other products of Nubia and Abyssinia. The navigation of the river from this place for many hundreds of miles being impeded by occasional cataracts, most of the merchandise is carried over the desert upon camels, by the Arab tribes. The Barabras, Ababdehs, and Beschari negroes also frequent the town : and here they often bring for sale or shipment to Cairo—giraffes, gazelle-hounds, antelopes, various species of apes, monkeys, and occasionally ostriches.

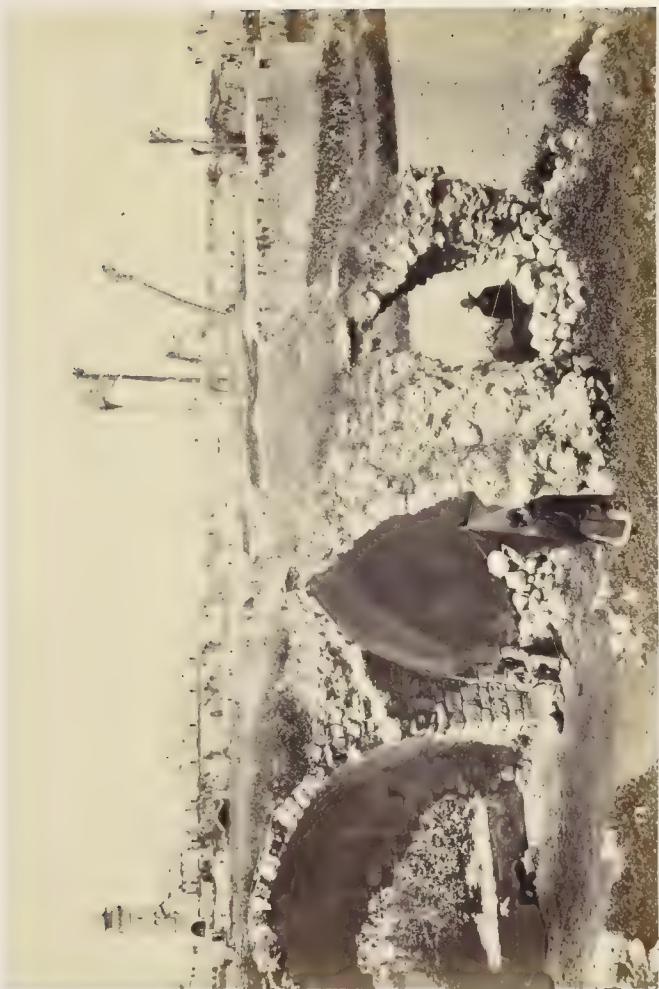
Assouan is upon the eastern bank of the river. It used to be the chief station of the slave-trade of Upper Egypt, but this traffic has of late years been declared illegal,—and although it is not altogether suppressed, it is greatly reduced, and conducted in a secret manner. The ruins of the ancient city of Syene (south of the modern town) are very extensive, forming perfect mountains of the debris of buildings and of broken pottery. Beyond these are the celebrated quarries of red granite, which is known throughout the world by the name of “Syenite.” In these quarries may be observed the manner in which the ancient Egyptians cut those immense blocks of which all their obelisks and most of the colossal statues were composed. The plan seems to have been the well known use of wooden wedges, expanded by water. There lies in the quarry an obelisk, three of whose sides have been squared, but which has never been detached.

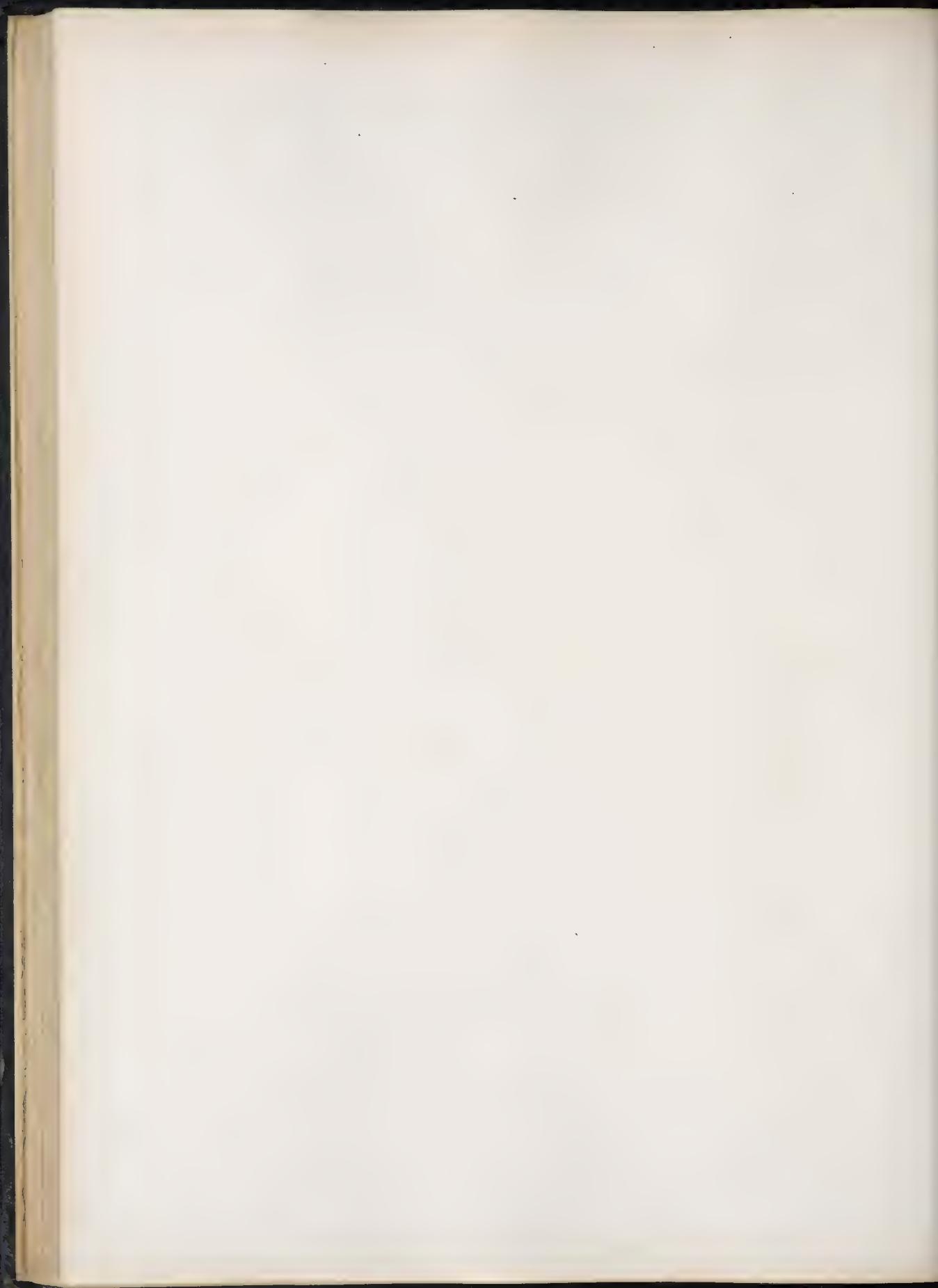
The Isle of Elephantine lies opposite to Assouan, one portion being covered with luxuriant groves of palms, whilst the other is entirely bare of vegetation, and the eye rests everywhere on naked syenite-granite rocks and the ruined fragments of ancient temples. Towards the Nile, opposite Assouan, a massive quay of quadrangular blocks of granite lines the river. The cliffs on the island and the adjacent banks of the river abound in inscriptions, chiefly in honour of the local deity, Num, Chnuphis, or Chneph, “the Lord of Nubia, Lord of the Cataracts, and Lord of Elephantine.” Identical with Sothis, the well known star-goddess of Sirius, is another name, that of Sati, “the swift goddess of the inundation of the Nile,” and “the Queen of Elephantine.” On these rocks she is mentioned under the name of Ontea, her Phoenician appellation. From the detailed astronomical records at Elephantine and other places, and from their connection with historic accounts and events, the real period of the reign of the great Rameses II. has been proved to have been the middle of the fifteenth century before the Christian era. On one rock of the tablets of Elephantine is a representation of Rameses II., and his queen Isi-nofer, standing in the presence of the ram-headed god Num, who wields a sceptre. In attendance is “the Prince Scha-em-Djom,” and other members of the royal family of Rameses. Their names precisely correspond with those ascribed to them on the walls of the Memnonium at Thebes. The hieroglyphic name of Elephantine is “the Isle of Ab,” which signifies elephant island. Some temples which formerly stood here, and which were erected about the age of Amenophis III., have been destroyed by the Turks, and their materials have been used in the construction of a barrack and a magazine for ammunition. The only remains of these ancient monuments consist of some blocks of syenite, bearing inscriptions and figures of Thothmes III., Amenophis II., Thothmes IV., and Rameses III. A granite gateway still standing bears the name of Alexander the Great. Some of the most recent inscriptions are those which date from the reigns of Ahmasis and Psammetichus I.











RAMLEH.

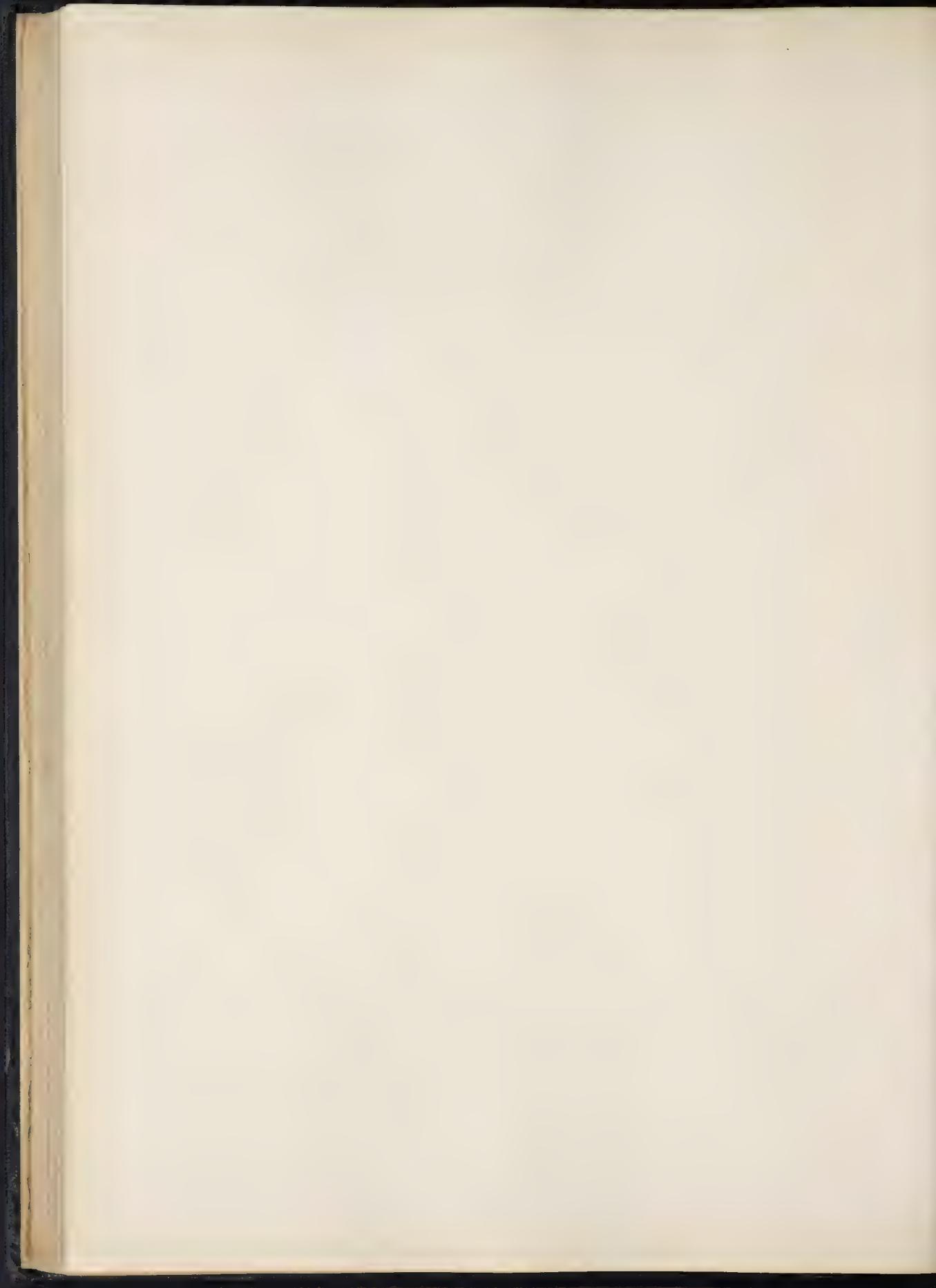


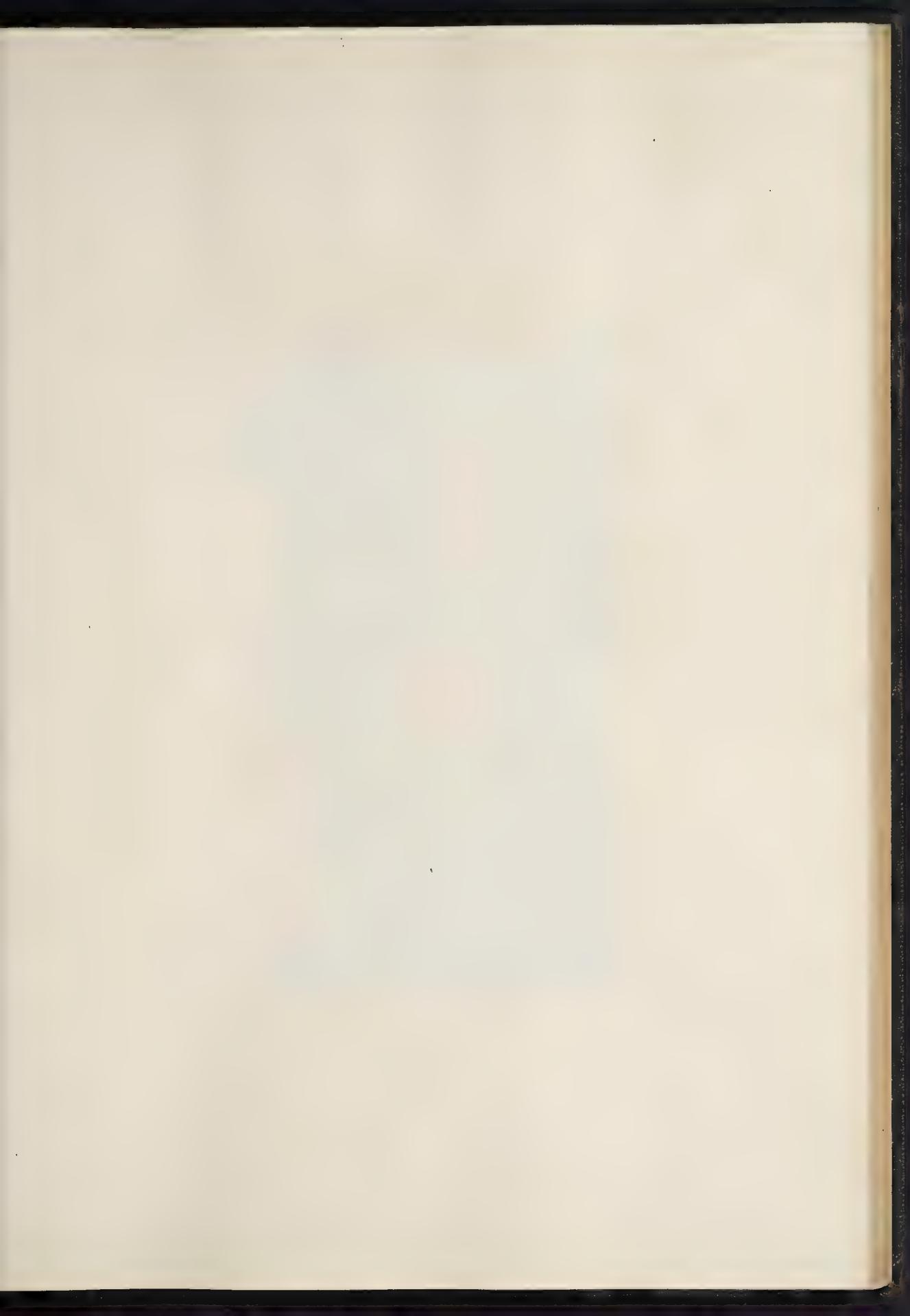
GOOD and thoroughly oriental town, familiar to all travellers in Palestine, is Er-Ramleh—"The Sandy." It lies in the direct route between Jaffa and Jerusalem, and is also visited, as in my own case, by travellers who approach Palestine from Egypt by way of the "short desert." The place contains, perhaps, three thousand inhabitants, of whom about one-third are Greek and Armenian Christians. Dr. Robinson thus describes it:—"The town lies upon the eastern side of a broad low swell, in the sandy, though fertile, plain; and the streets have, therefore, a slight declivity towards the east. Like Gaza and Jaffa, it is surrounded by olive groves, and gardens of vegetables and delicious fruits—the latter enclosed by impenetrable hedges of prickly pear; occasional palm-trees are also seen, as well as the kharub and the sycamore. The streets are few; the houses are of stone, many of them large and well-built. There are several mosques, one or more of which are said to have been churches."

One of the principal buildings of this latter description I have given in my view; I think it was represented to me to have been named the Church of St. John, and is certainly of very considerable antiquity. The history of this place is traceable at intervals from about the year 870, when it is mentioned by the Monk Bernard; about A.D. 1150, Edrisi speaks of Ramleh and Jerusalem as the two principal cities of Palestine. In the crusading times it was surrounded by a wall with a castle and twelve gates. It early fell into the hands of the crusaders, and long continued to be one of their chief strongholds. In A.D. 1266 it was taken from the Christians by the Sultan Bibars. In 1547 Belen found it almost deserted, "scarcely twelve houses being inhabited."

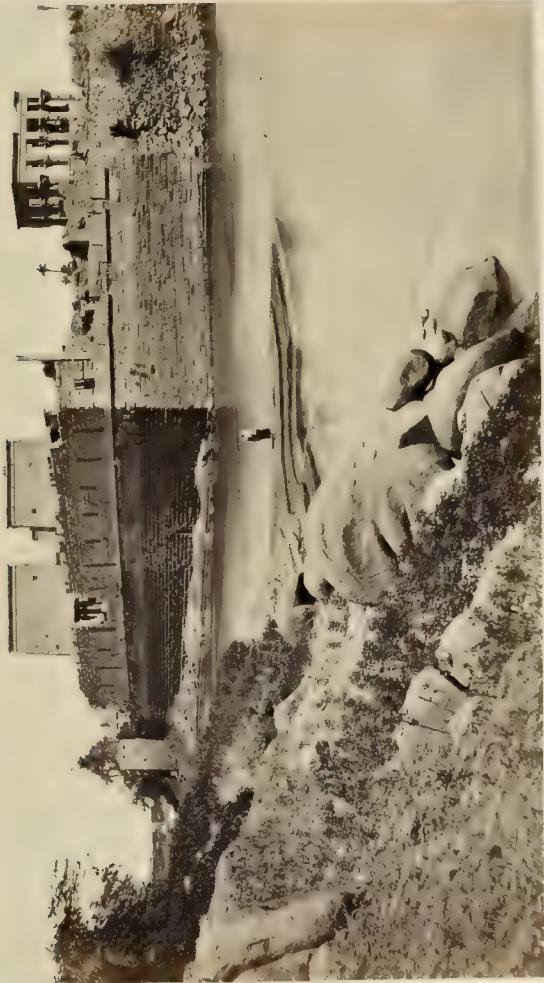
Our party encamped, at dusk, upon the green to the east of the town. We were serenaded during the night by hordes of prowling jackals; their cry is as desolate and hungry a sound as can well be imagined. Early in the night, too, several shots were fired, and we distinctly heard the bullets whiz over our tents. In the morning we were honoured by a visit from the governor; he was escorted by several "gold sticks," was splendidly dressed, and decidedly the most lively and energetic-looking Turkish official we had ever seen. We mentioned to him the firing which had annoyed us. He replied, "Ha! yes!" those were shots by some of his patrols; they fired bullets occasionally through the night, to warn certain ill-charactered Bedouins who were known to be about, several of whom, he informed us, with a smart shake of his head, he had recently "bagged." Later in the day, we sent our dragoman to inform the governor that we were about to return his visit. We found him encamped at the entrance to the town, "protecting" and redressing the complaints of the pilgrims who were then thronging back from the Holy City. He was surrounded by his officers, and amused us by a flow of lively talk. Presently a conserve was handed to us, in a familiar white pot, and labelled, in English, "Black Currant Jam!" This we were invited to taste, with spoons of precisely the make and material of our own, from saucers unmistakeably English. We glanced at each other in astonishment; my companion began to mutter "How is this?" but I telegraphed him to be silent, and to eat. So we solemnly tasted the jam, and, after complimenting the governor upon its quality, we marched in state through the town, to our tents, escorted by two or three soldiers—I think with drawn swords—and as many shabbily-grand, slip-shod, and bag-breeched officials, with enormous silver-headed canes. Upon reaching our own establishment we were eager to come at a solution of the jam mystery, which turned out to be no mystery at all, but simply thus: no sooner had we quitted our tent than a servant of the governor's entered it, demanding the wherewithal to entertain the English lords. He deliberately searched our stock, and pitched upon the jam as the correct thing. The empty pot, spoons, and saucers, were duly returned at the conclusion of our visit!

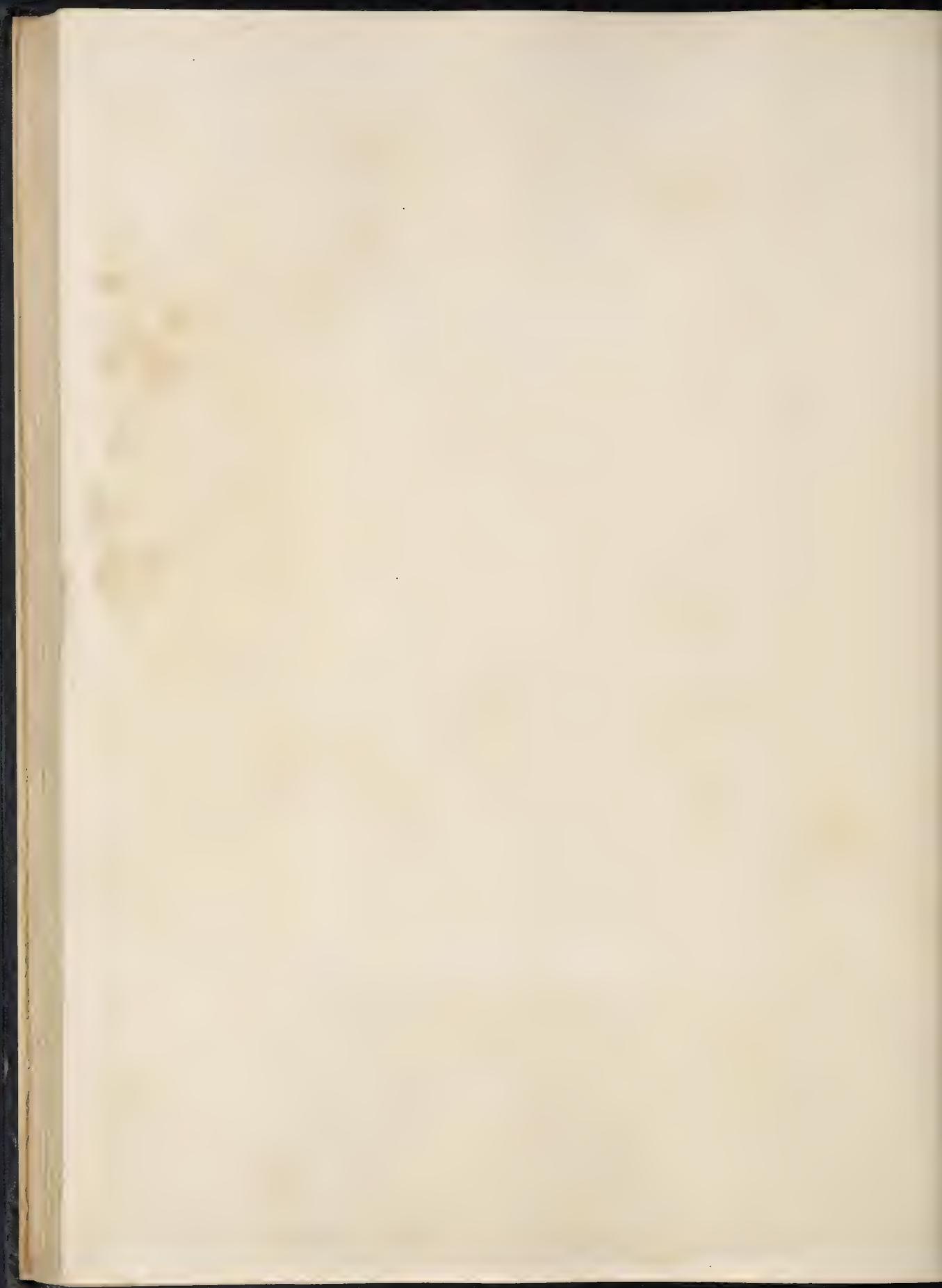
Ramleh has been commonly held to be identical with the Arimathea of Scripture—the "City of Joseph." Dr. Robinson, however, contends that there are no sufficient proofs to support this supposition.









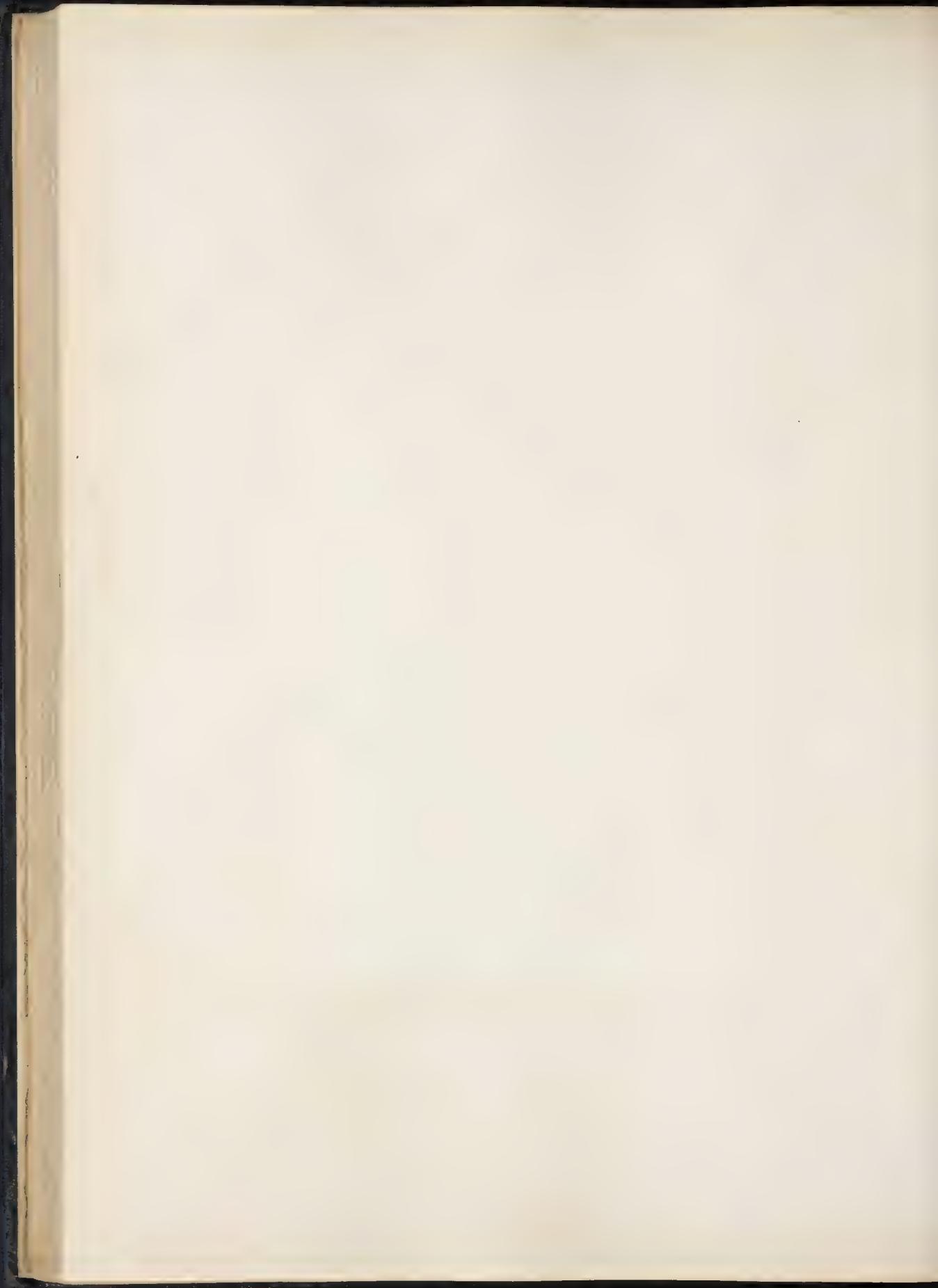


SOUTH END OF THE ISLAND OF PHILÆ.

T is probable that the whole of the sacred Island of Philæ was once surrounded by a massive river wall, of which the portion which still bounds its southern side is represented in the present view. There are indications of it also in other parts of the island—as, for instance, beneath the temple called “Pharaoh’s Bed.” It is remarkable that the southern portion alone should remain, since it has sustained the whole shock of the Nile stream. It is about 40 feet high, and looks as much like a quay-wall of the present day, both in its style of building and the state of its preservation, as can well be imagined. Above it are seen the upper portions of the “Pharaoh’s Bed,” and of the propylæ and colonnade of the “Great Temple.” The latter, which is the chief object of interest upon the island, was erected to the honour of Isis, by Ptolemy, or Philadelphus II., B.C. 285 to 247. Between this date and B.C. 222 the temple was much embellished, especially by Ptolemy III. and Euergetes I. The remains consist of the two propylæ, many separated courts or chambers, and a sanctuary. Between the propylæ is a large court, bounded on the eastern side by a colonnade, and on the western by a second sanctuary. It is our intention to accompany a future view upon the island with translations of some of the most interesting inscriptions from the Great Temple. By means of these, and various other records and remains, we may trace the history of the island, which commences at the beginning of the fourth century previous to the birth of Christ, when a Temple of Isis was founded by Nectanebus, the first king of the thirtieth dynasty. This temple soon became the chief seat of the worship of the goddess, who was universally reverenced by the Nubians. Then, as we have stated above, the second Great Temple was erected by Ptolemy Philadelphus. Amongst the Roman emperors we find Tiberias especially interesting himself in the embellishment of the Temple of Isis, whose worship continued to flourish here at a period long subsequent to the Christian era; for besides the numerous hieroglyphic inscriptions, there are multitudes of others written and scratched upon the monuments of the island—some in hieratic and Egyptian and Ethiopian demotic characters, and others in Greek, Latin, and Coptic. Thus, by a Greek inscription in the Chamber of Osiris, in the Great Temple, we learn that in the year A.D. 453—sixty years after the Emperor Theodosius had issued his decree for the abolition of paganism—the Goddess Isis had a college of priests upon the island.

But at length, when the Nubian Christians, under their valiant monarch, Sileo, had conquered the pagans, Philæ, and the adjacent districts of Nubia, as far as the Second Cataract, were received into the community of Christendom. The temple was converted into a church, and the old heathen figures and inscriptions were defaced and plastered over with mud. In the year A.D. 577 the Great Temple was consecrated by the Bishop Theodore as a church dedicated to St. Stephen. How strangely must the strains of Christian hymns and prayer have sounded through the mighty halls and gloomy sanctuaries of the Temple of Isis!

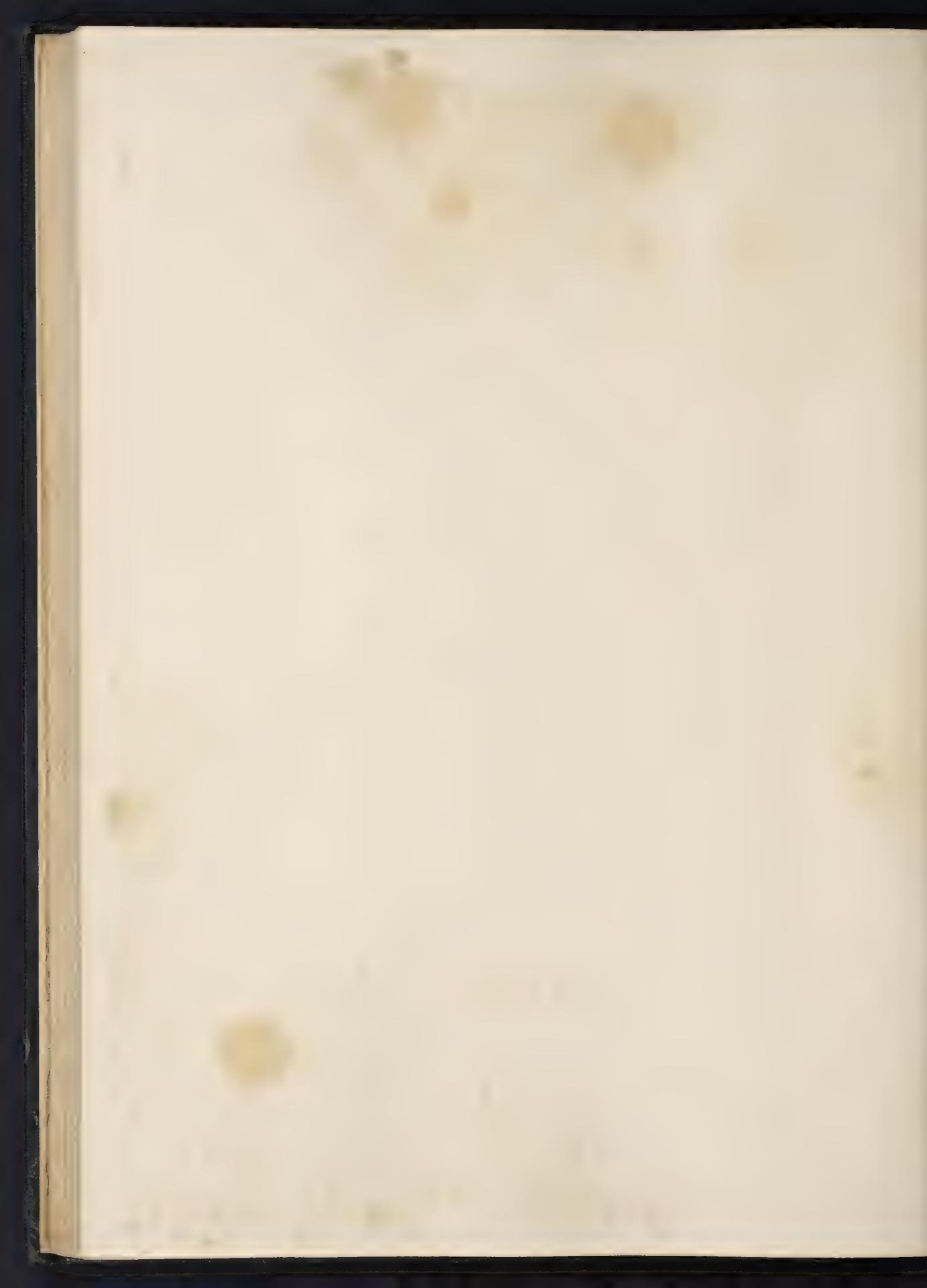
At a still later period a considerable community of Coptic Christians established themselves upon this island, and built one or more churches from the stone of the temples;—and here for a long period they worshipped in undisturbed tranquillity, until at length they were expelled by the victorious followers of Mohammed. And from that period Philæ has remained a most interesting and beautiful, but utterly uninhabited, solitude.









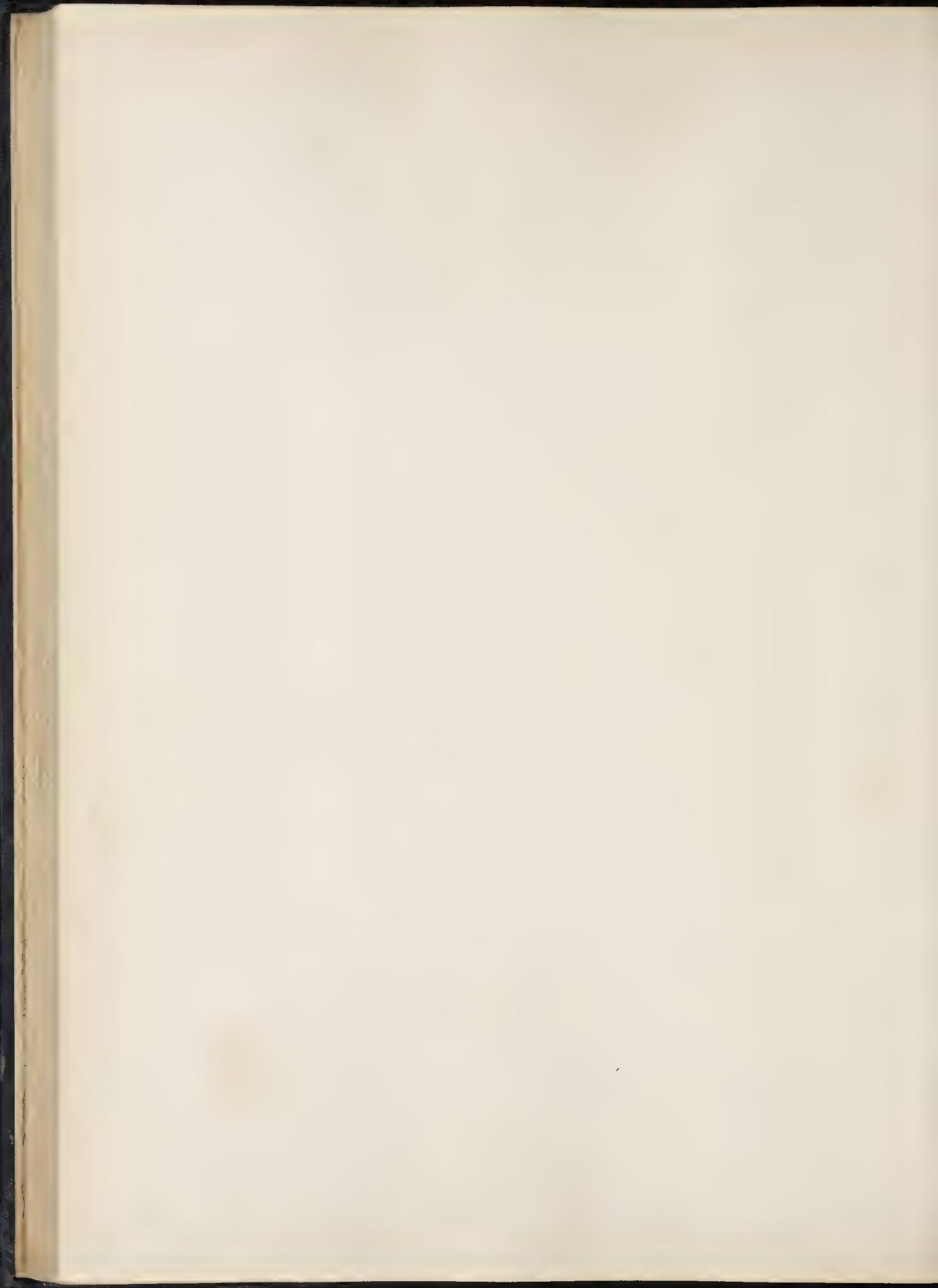


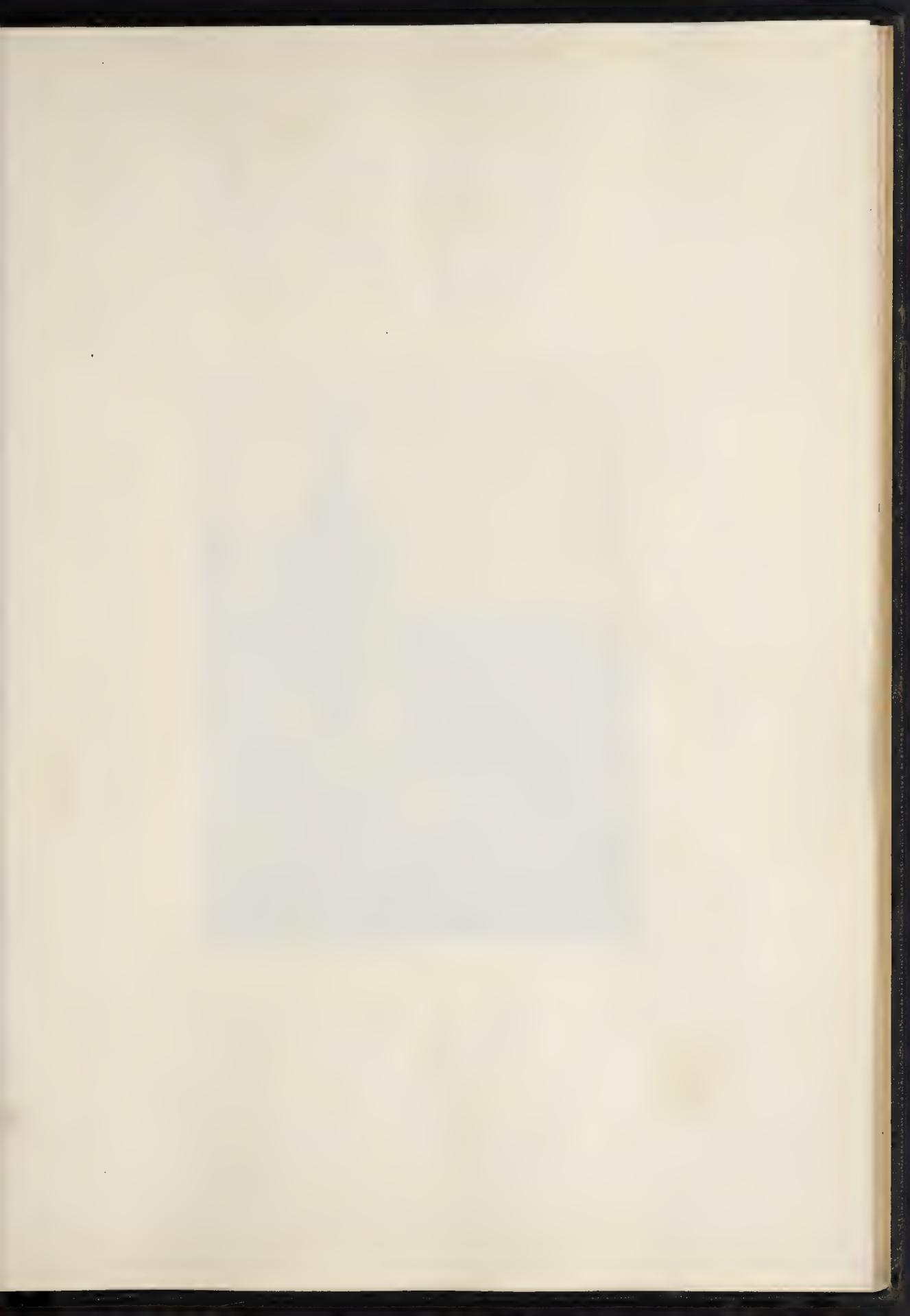
VALLEY OF THE TOMBS OF THE KINGS, THEBES.



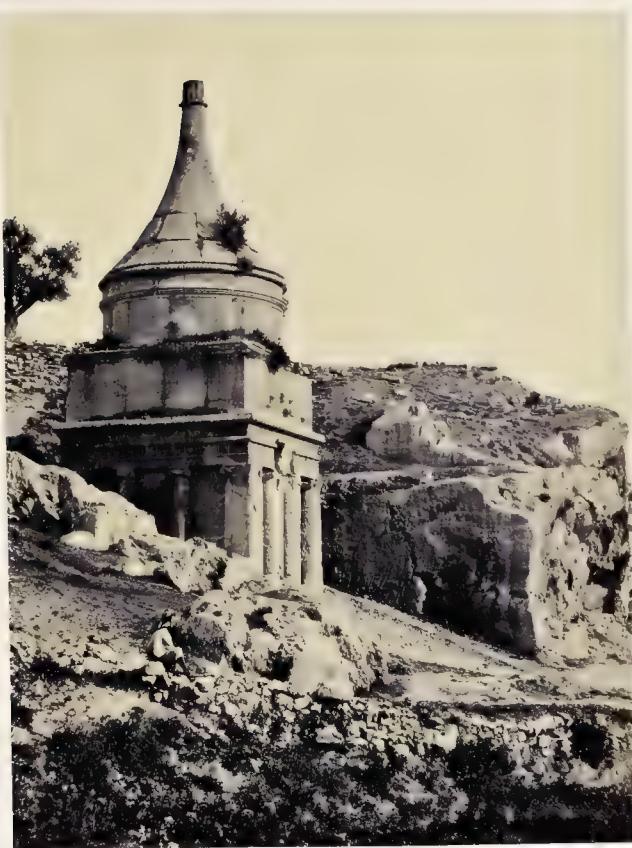
HERE is nothing in the whole Valley of the Nile which is more grandly characteristic of Old Egypt, or which leaves upon the mind of the traveller a more powerful and lasting impression, than a visit to the Tombs of the Kings, at Thebes. They are situated at a distance of five or six miles from the river, at the extremity of a deep and romantic gorge in the mountains. The entire course of this ravine presents a spectacle of desolate grandeur, which is in the highest degree impressive, and prepares the mind fully to appreciate the effect of the kingly sepulchres to which it leads. There is not a blade of grass, nor a sign of life except when a solitary vulture wheels overhead, or a jackal is seen stealing amongst the hot loose stones. An artificial road has been cut in the bottom of the gorge—this is represented in my view, which is taken from a spot near the termination of the valley, where the tombs commence. Some twenty-seven of these have been discovered, but the entrances are so small as not to be recognisable in a distant general view. At about this place the valley divides into two branches: in the western of which only two tombs have been opened—viz., those of Amenoph III. and King Ai—both of the eighteenth dynasty; in the eastern branch are found numerous tombs of the kings of the nineteenth and twentieth dynasties; the most celebrated and beautiful of which is that of Seti I., which is named after its modern discoverer, Belzoni. The rock into which these excavations are made, is of the most beautifully compact limestone; the passages and chambers are covered with hieroglyphic sculpture, much of which is still brilliantly coloured.

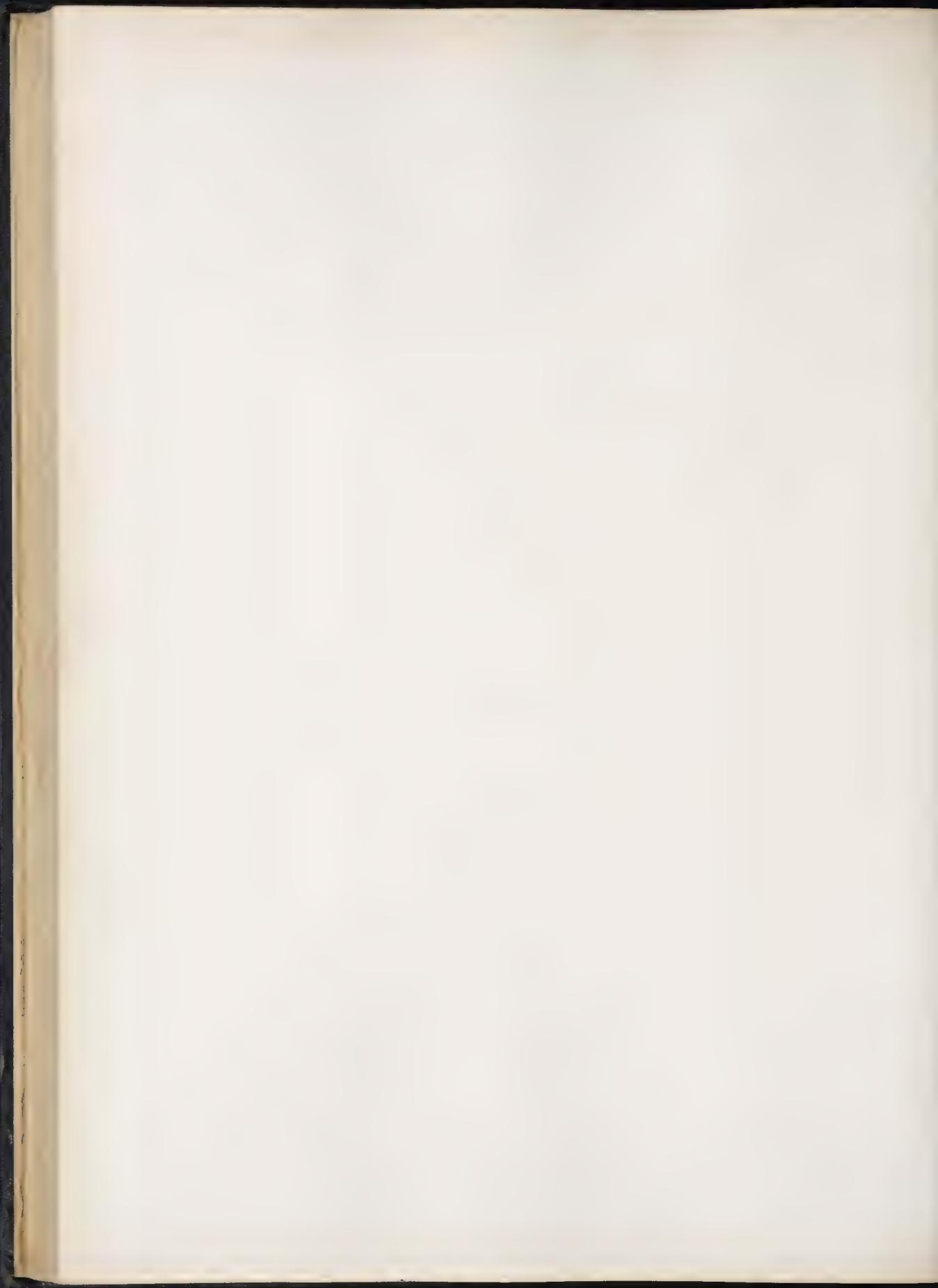
Professor Brugsch supplies me with the following description of these celebrated tombs:—The Theban tombs are for the most part entered by a passage, leading from a sort of outer court, and often decorated with paintings and inscriptions, into an inner and larger court, corresponding to the pronaos of the temples. From another, and still interior apartment, we descend by a deep, and often perpendicular opening, into the sepulchral chamber, which is usually of a square form. In many cases several descending openings were made in addition to the one leading only to the real place of entombment. The inscriptions and paintings were arranged according to a prescribed order; thus, near the entrance, were the names and titles of the deceased, and a prayer to the rising and setting sun. In the inner chamber were inscribed the praises of the deities presiding over tombs, and in other parts of the sepulchre were various biographical and historic records connected with the life and times of the deceased. So extensive were these places of interment, that the area of the ground-plan of a single private tomb, near Thebes, is 23,809 square feet, and the royal tombs are constructed on a much larger scale. Over their entrance is the symbol denoting a monarch's resting-place—a figure of the ram-headed god Amun, inscribed in a solar disk, and accompanied by the sacred beetle. In some of the tombs also are most interesting astronomical records; the god Amun, that is, the Invisible or Self-Concealing Deity, is often styled the "Sun God." The beetle symbolizes the annual circuit of the constellations; and its association with the emblem of the "Sun God" appears intended to indicate that the entombed monarch has gone to accompany the heavenly bodies in their celestial courses, and to be for ever united to Amun, the supreme object of Theban adoration. In the tomb of Seti I. are represented the four chief races of mankind: the Rotu, or Egyptians, created by Horus; the Amu, or Semitic race, created by Pacht; the Nahesu, Negroes, or Ethiopians, created by Horus; the Temehu, or Europeans, created by Pacht. Amongst the astronomical records in these tombs is the list of the thirty-six divisions of the heavens, and the names of the chief Egyptian constellations, and of the planets. Inscriptions in Latin and Greek here and there indicate the visits of Greeks and Romans. They must have seen their sarcophagi only, for the Persians had previously rifled the mummies, and taken rich booty from the royal remains; happily, however, they spared the hieroglyphic inscriptions and paintings. It is only the visitors of a later age, from the lands of modern European civilization, that appear to have been ambitious of the fame of making a systematic onslaught with hammer and chisel on these precious remnants of antiquity. In many cases, in order to obtain a single square inch of hieroglyphics from a royal tomb, all the adjoining letters have been destroyed and knocked away, sometimes to the extent of a square foot.











ABSALOM'S TOMB, JERUSALEM.

T is very remarkable that the arts and monuments of sepulture should be amongst the most interesting and important relics of the nations of antiquity. With reference to Egypt, where the custom of embalmment obtained, and the tombs were decorated with paintings and sculpture, the antiquarian student possesses no richer source of interest and information; and very frequently in Palestine the first objects which arrest the attention of the traveller are the sepulchral excavations, which mark the sites of lost cities, and in many cases are almost their only records. Many of *my* photographic pictures were made in TOMBS! To save myself the trouble of pitching my dark tent, and also for the sake of their greater coolness, I very often availed myself of a rock-tomb. Around Jerusalem there are many excavated sepulchres—as those called the Tombs of the Judges and Kings, and great numbers on the southern and eastern slopes of the Valley of Hinnum, where the Aceldama, or “field of blood,” is shown, a site which has obtained credit from at least the time of Jerome.

The Tomb of Absalom, of which we now give a representation, is situated in the Valley of Jehoshaphat, close to the lower bridge over the Kedron. The lower portion is a square block, cut from the adjoining rock, having a niche left around it. It is 24 feet square, and has on each side columns of the Ionic order, with pilasters at the corners. This portion of the structure is about 20 feet high; the upper portion consists of masonry of large stones. There are first two flat layers, and above these “a small dome or cupola runs up into a low spire, which spreads a little at the top, like an opening flower.” This masonry is about 20 feet high, giving to the whole an elevation of about 40 feet. There is a small excavated chamber in the body of the tomb, into which, says Dr. Robinson, a hole had already been broken through one of the sides, several centuries ago.

It may disappoint some of our readers, if we inform them that there is very small probability that this tomb has any connexion whatever with the man to whom tradition has allotted it. The fact is, that this structure, as well as the neighbouring ones, called the Tombs of Jehoshaphat and Zachariah, have all the character of Roman works. Absalom, at any rate, can scarcely be held to have been buried here; for he was cast into a pit at Beersheba, near to the place where he was slain, and a heap of stones was raised over his body as a token of infamy. There is no probability that the kingly column raised by Absalom himself in the King's Dale (2 Sam. xviii. 18) to his own honour was intended for a sepulchral monument. We do not read that he was buried there; and the present structure has nothing of the character of the architecture of that time.

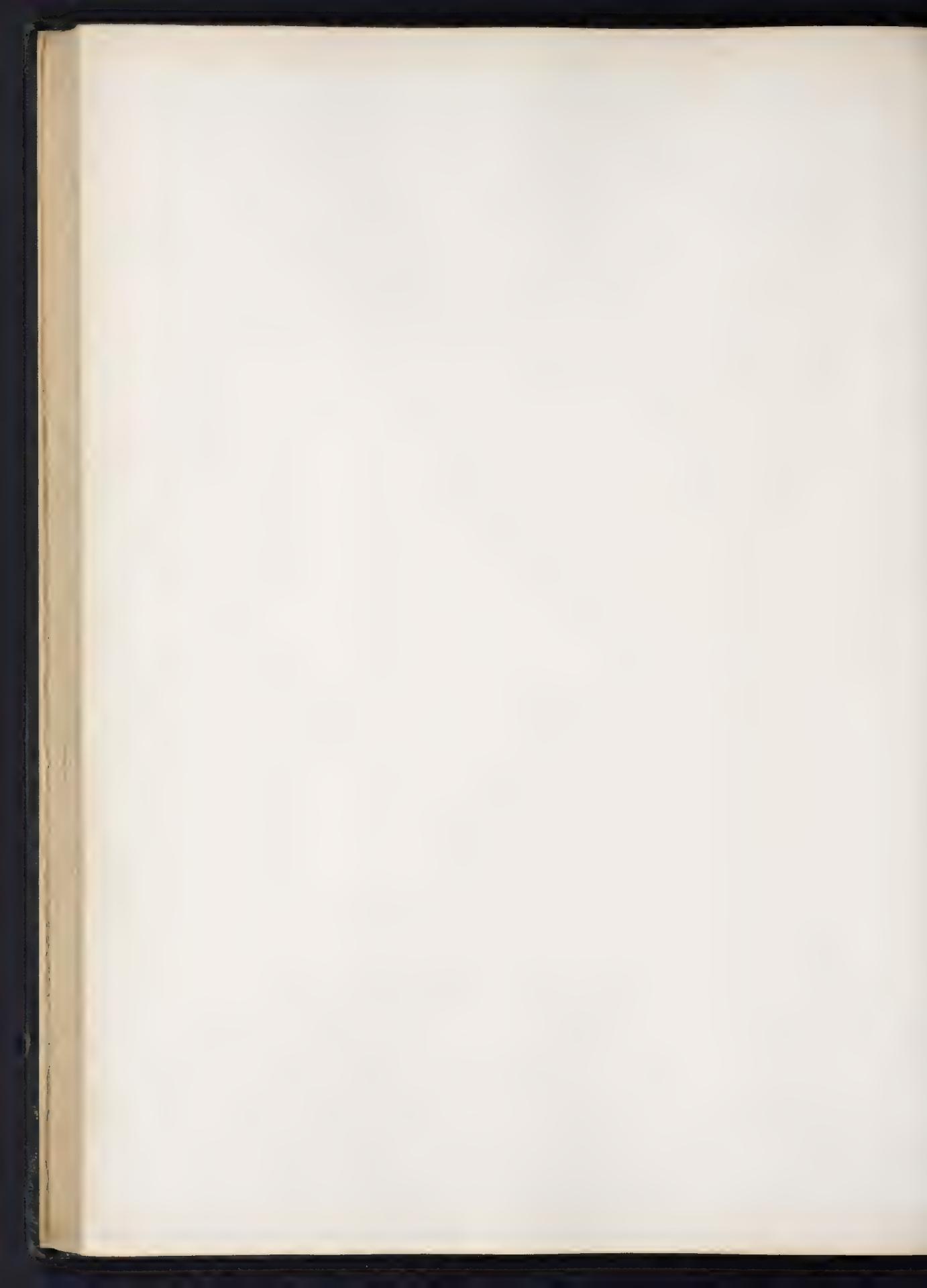








St. John 6' N. 50
1887

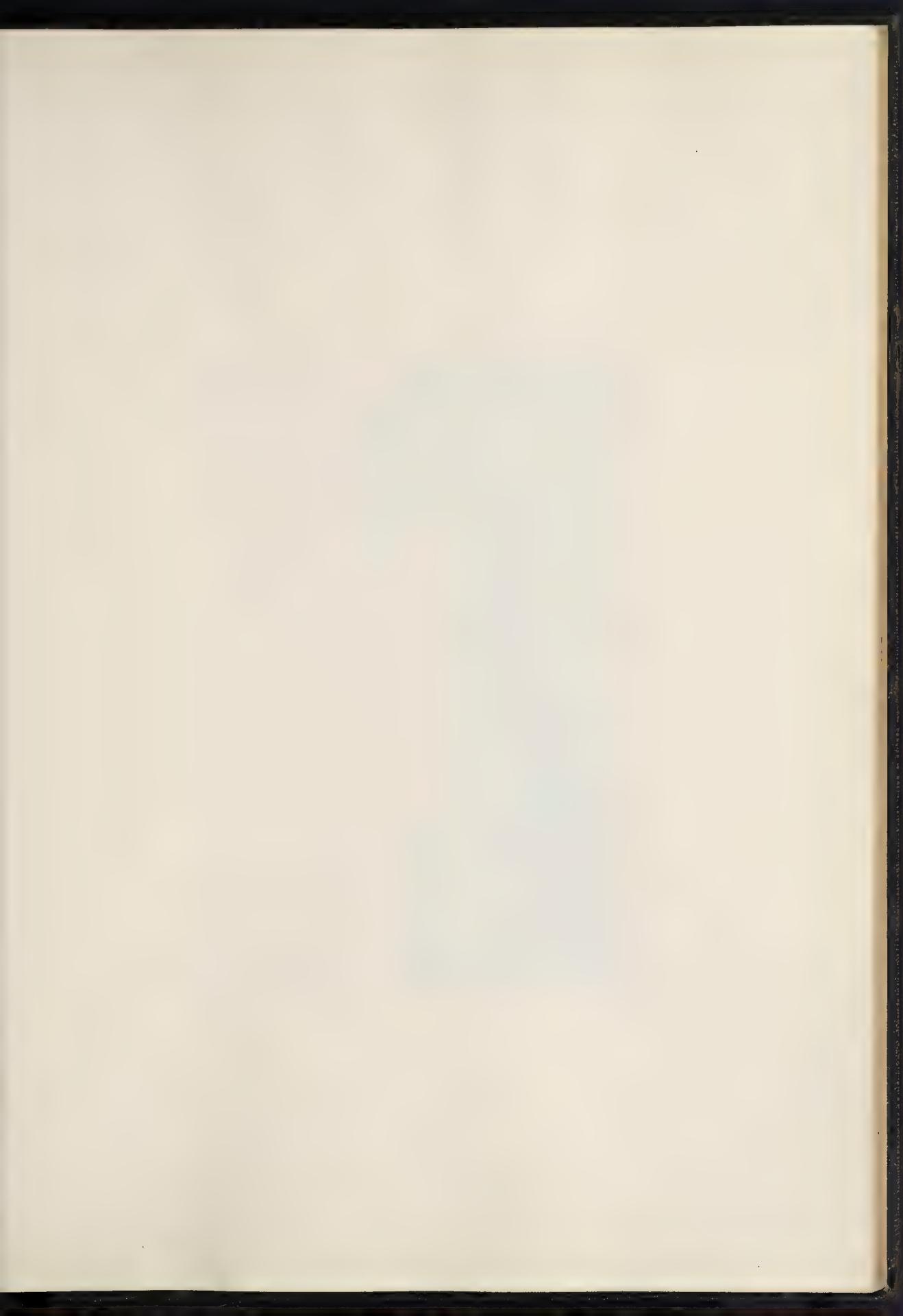


DOUM PALM, AND RUINED MOSQUE, NEAR PHILÆ.

T may interest my brethren of the Black Art (as my mother calls it when she overhauls my shirts as they come from the wash) to know something about my photographic apparatus and *modus operandi*. Know, then, that for the purpose of making large pictures (20 inches by 16), I had constructed in London a wicker-work carriage on wheels, which was, in fact, both camera and developing room, and occasionally *sleeping room*; so that the doctor whom I heard at a meeting of the Photographic Society a year or two ago ridiculing the rage for large pictures, and proposing, as the *ultima thule* of extravagance which his playful fancy could suggest, "that men should have their cameras upon wheels, and large enough to sleep in," (a remark which raised a hearty laugh through the room), committed an error common with wits—his remark was much less facetious and imaginative than he supposed. This carriage of mine, then, being entirely overspread with a loose cover of white sailcloth to protect it from the sun, was a most conspicuous and mysterious-looking vehicle, and excited amongst the Egyptian populace a vast amount of ingenious speculation as to its uses. The idea, however, which seemed the most reasonable, and therefore obtained the most, was that therein, with right laudable and jealous care, I transported from place to place—my—harem! It was full of moon-faced beauties, my wives all!—and great was the respect and consideration which this view of the case procured for me!

With reference to my picture I may observe, that the ruin is that of an old mosque, near the Island of Philæ, and perhaps almost the only vestige of religious observance in the whole of Nubia. It has the repute, also, of being one of the oldest mosques in Egypt. The palm is a tolerably fine specimen of the many-stemmed or branching variety, with an abundance of fan-shaped leaves. There are two species of palms in Egypt—the common date-palm, of which there are extensive groves or plantations, each with an adjoining mud-built village, up the entire course of the river; the other is the variety here represented, which is called the "doum." Its uses are obscure enough. The fruit is not edible, consisting of huge clusters of irregular-shaped nuts, about the size of a large hen's egg; to be sure, the kernel supplies the vegetable ivory of commerce, a material which is used to a limited extent for small articles of *turnery*. The wood is small, and of very inferior quality. We were also greatly disappointed in the quality of the date-palms of Egypt. The finest, which are sold in the shops for fruit, are wretchedly dry and husky morsels when compared with the rich fleshy fruit to which one has been accustomed at English desserts. And as for the "staple" sort,—that which enjoys the credit of supporting nearly as much human fabric as the grain of the West,—it is like pieces of leather slightly macerated in very feeble saccharine syrup. Every bearing date-palm pays a small tax to government.

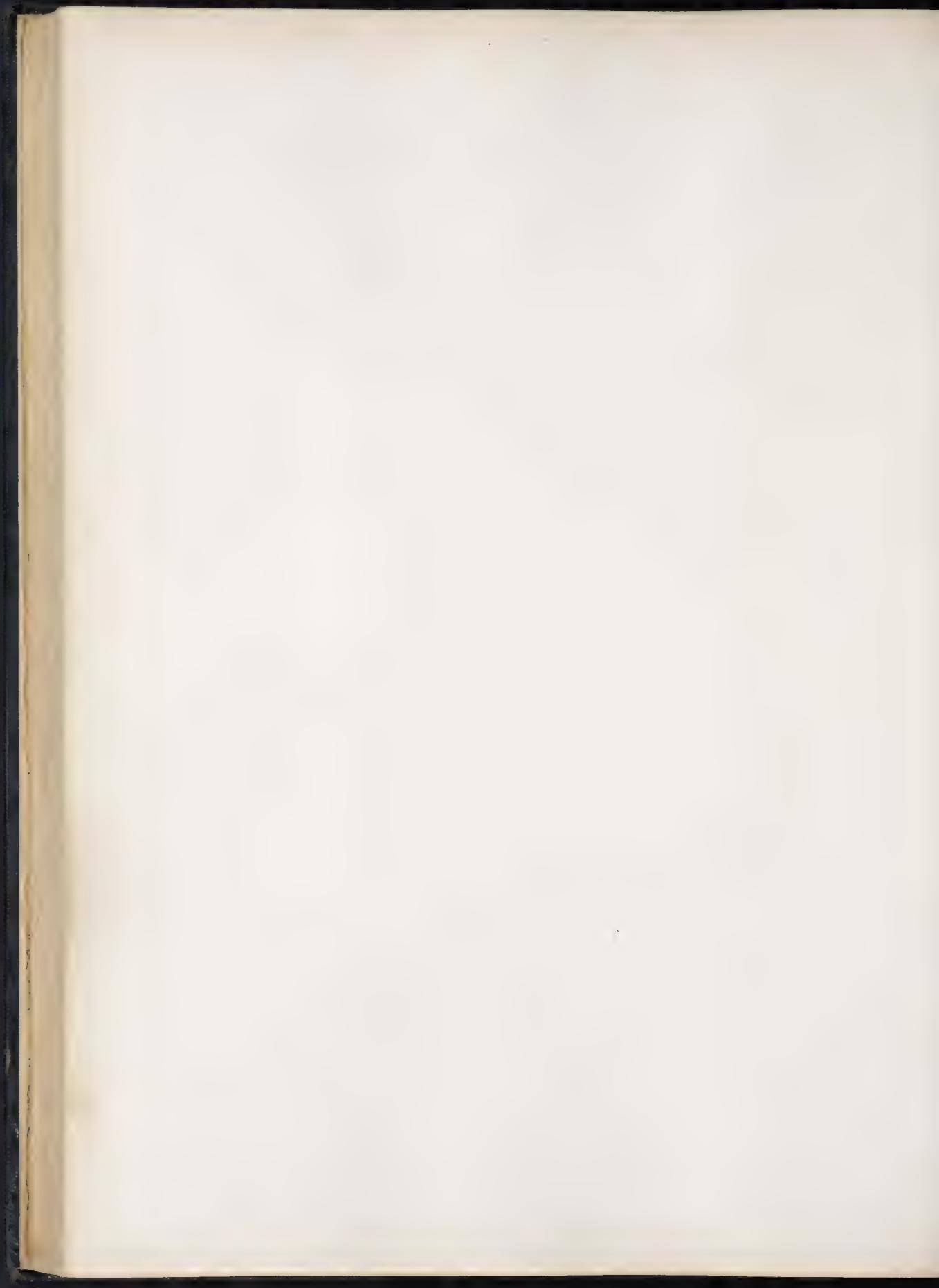








John 801



ROCK-TOMBS, AND BELZONI'S PYRAMID, GIZEH.



THE second in magnitude of the Pyramids of Gizeh is called Belzoni's—that traveller having, after much labour, succeeded in entering it in the year 1816. He found, however, by an inscription in the chamber, that it had been opened by Sultan Ali Mohammed about the year 1200. The dimensions of this pyramid are—present length of the base, 690 feet; present height, perpendicular, 446 feet by calculation, taking the angle $52^{\circ} 20'$ given by Colonel Vyse. Both this and the largest pyramid were cased with dressed blocks of limestone (not granite), the whole of which has been removed by the Cairenes for building purposes, with the exception of about 130 feet at the top of the one here represented.

The builder of the Great Pyramid was Suphis, as has been found recorded on one of the neighbouring tombs. His son, Cephrenes, appears to have founded the second, about 2100 years B.C.

In the foreground of the picture are the entrances to several rock-tombs. With reference to these, Professor Brutsch supplies the following remarks:—

The multitude of tombs surrounding the pyramids are so peculiarly rich in the number and detail of their pictorial representations of ancient Egyptian life and manners as to be in some respects more interesting, and far more valuable in a historical point of view, than even the pyramids themselves. On the north-west side of the Second Pyramid are the sepulchral chambers (all contiguous to one another) of three very eminent ancient Egyptians. These are Imeri, Ptah-biu-nofer, and Ata. Imeri was "one of the chosen friends of the king, the priest of the king and chamberlain in his palace." Ptah-biu-nofer is named as being the eldest son of Imeri, and is simply styled "Chamberlain." His tomb is one of the finest in the whole neighbourhood of Memphis. In the tomb of Ata, his title, as inscribed, runs thus:—"The Chief Musician, who rejoiced the heart of his Lord by sweet melody in the Temple, Ata, the Prophet of Athor, &c." These sepulchral chambers are of rectangular form, becoming pyramidal at the top, and their sides are constructed of large blocks of limestone from the quarries of Mokattam. The entrances of these tombs all face the rising sun. That of Imeri has a remarkable peculiarity in the construction of the door, the sides of which are united at the top by two drum-like cylinders.

There is also at the west of the Second Pyramid a tomb, the top of which is composed of these long cylinders of stone placed side by side contiguously, and which seem to be exact imitations of the pieces of palm-trunks used both by the ancient Egyptians and the modern Arabs as girders across their door-posts. In the majority of the tombs we usually find three kinds of inscriptions. First, a table of offerings, containing the names of the objects offered and their number; also the appointed days for their presentation to the gods. Secondly, a representation of the offerings themselves and of the person who is presenting them. Thirdly, a series of paintings representing the manners and customs of these times.

Between the tombs of the three previously named eminent officials, and the west side of the largest pyramid, stretches a wide range of tombs and inscribed mounds. In several of the inscriptions may be traced notices of the ancient worship of the bull. The tomb of one Kasta has—"Overseer and Interpreter of the Manuscript Rolls, and Prophet of the Bull." Upon the edge of the limestone hills which bound the plateau of the pyramids a number of tombs are excavated in the precipitous sides of the rock. The most remarkable of the rock-tombs is that one which bears the name of "the Tomb of Numbers." It consists of a main chamber with many partial recesses like doorways, and purports to be the sepulchre of three personages of note. The principal is "the Scribe of the Palace Schafra-anch, the Warden of the Pyramid of Schafra." In another tomb we have a list of the property of its occupant, from which it appears that he possessed 835 oxen, 220 cows, 2235 goats, 760 asses, and 974 sheep. It is worthy of remark that, amongst all the inscriptions in this vast Necropolis, we scarcely find any mention whatsoever of the two pre-eminent Egyptian deities, Osiris and Isis. All the reverence and honour inscribed on the tombs seems to be directed towards the god Anubis—the jackal-headed deity presiding over tombs.









Dad
Eric 200



CLEOPATRA'S TEMPLE AT ERMENT.



OUR readers will probably recollect that we gave in an early part of this work a view of some of the columns of the outer portico of the Temple of Erment. We may, however, remind them that it was built by the celebrated Cleopatra, the wife of Julius Caesar, and that it is situated upon the western bank of the river, five or six miles south of Thebes. The ancient name was Hermonthis, of which "Erment" is evidently a corruption. The photograph will give some idea of the abundance and beauty of the sculpture, and also of the ruin into which the temple has fallen, and which is due not so much to the ravages of time as to the Vandalism of modern pachas and beys, who have broken up this precious relic of antiquity for the building of sugar factories! The heap of small rubbish in the foreground of the picture consists solely of chips from the blocks which have *very recently* been broken up and dressed for this purpose.

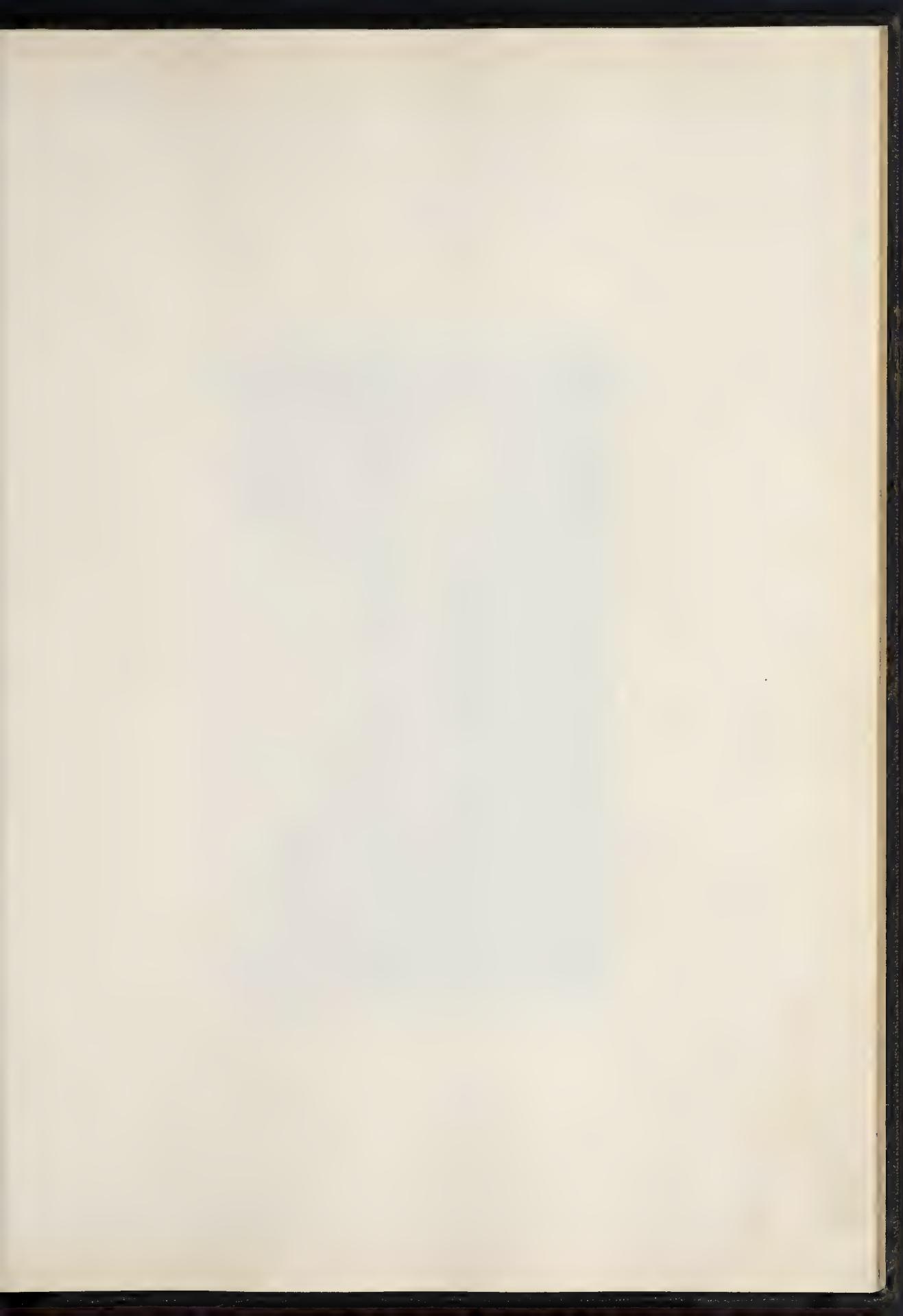
The temple was built in the palmiest days of the monarchs of the eighteenth dynasty: on the outer wall are inscribed the names of "Ptolemy Alexander,—the ever-living,—the beloved of Plato and of Isis," and "Cleopatra,—the filial goddess." The western portion of the ruins comprises a portion of a smaller painted temple, which is in tolerable preservation. At Erment are represented the malevolent deity Typhon (the evil demon of the Egyptian mythology), and the god Har-pe-chrot, or "Harpocrates;" and upon the same wall we read, "Ptolemy, the Sun and Lord of both Worlds,—Son of the Sun, and Lord of the Diadem;" "Caesar—the father-loving God!" This was Cæsarion, who reigned from B.C. 42 to 32. He was the son of Julius Caesar and Cleopatra. This small temple was dedicated to Har-pe-chrot. In the interior, his birth and infancy are minutely depicted, and the building itself was named "The House of Nativity." The deity—the symbol of the rising sun—appears upon the north wall under seven forms:—

- 1st.—As the Young Horus.
- 2nd.—As the God Hu—the Child.
- 3rd.—As Ahi—son of Athor.
- 4th.—As Horus—the Boy.
- 5th.—As the God Santo—also the Child of Athor.
- 6th.—As Horus Hercules—the Mighty Child.
- 7th.—As Horus Horus—the Young Sun—the chief Deity of Hermonthis.

The solar attribute of the god accounts for the numerous astronomical representations which adorn this temple. Amongst them are the Scorpion and the Bull, also Sothes (or Sirius)—"the great star of the southern heavens"—"the star of the soul of Osiris."

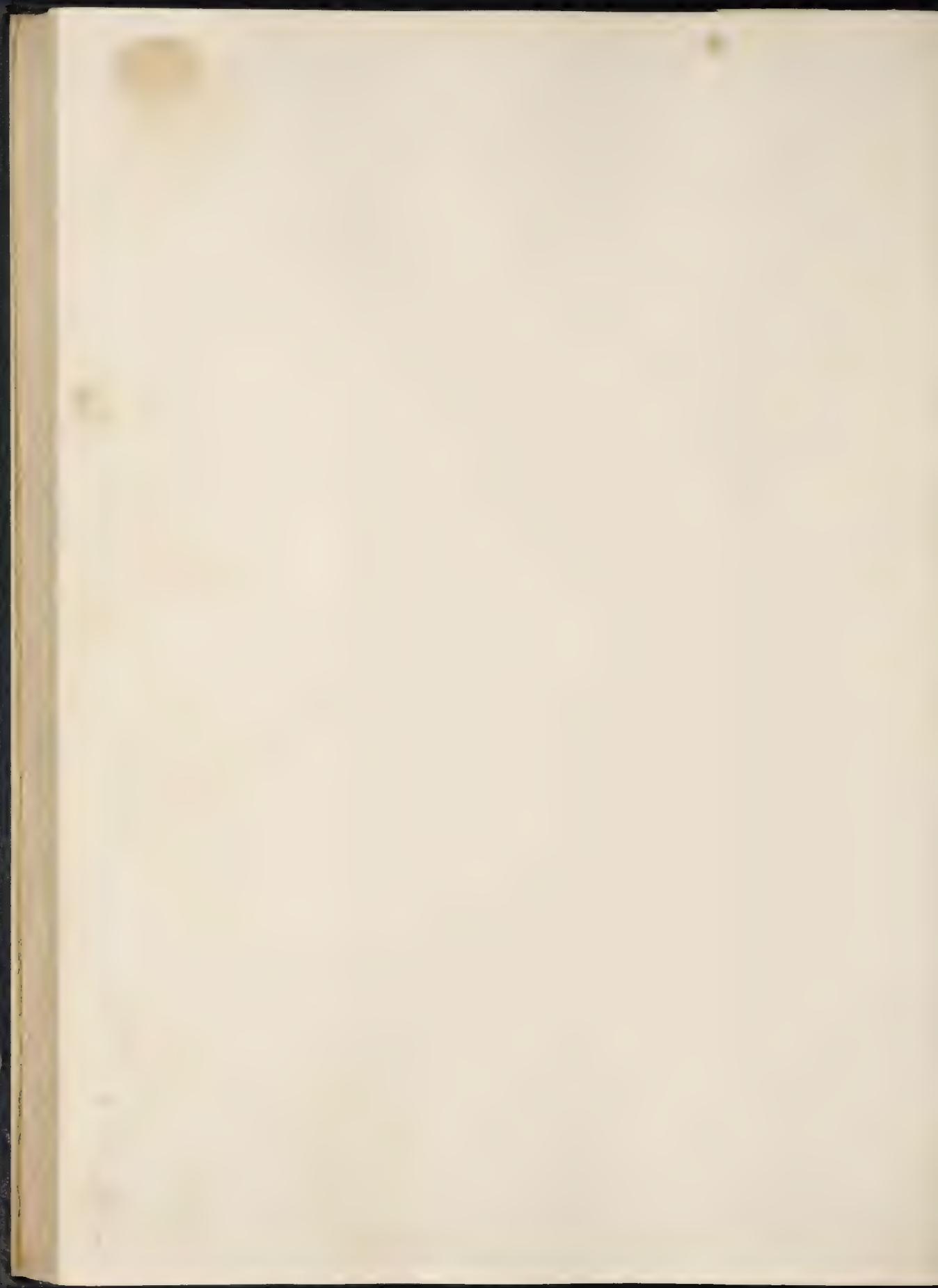
During the Greek and Roman sway, Hermonthis became the metropolis of Upper Egypt; and such it was in the time of Strabo (who visited it), when Thebes was reduced to a group of inconsiderable villages. In the time of the Cæsars money was coined at Hermonthis, and it was made a station for a Roman legion. It was a chief seat of customs and toll collectors: the commencement of all custom-house receipts for Upper Egypt was in the words, "This is the tax paid to the collector of revenue in Hermonthis." The modern village is an insufferable accumulation of dust and filth, and naked, clamouring children.











CROCODILE ON A SAND-BANK.

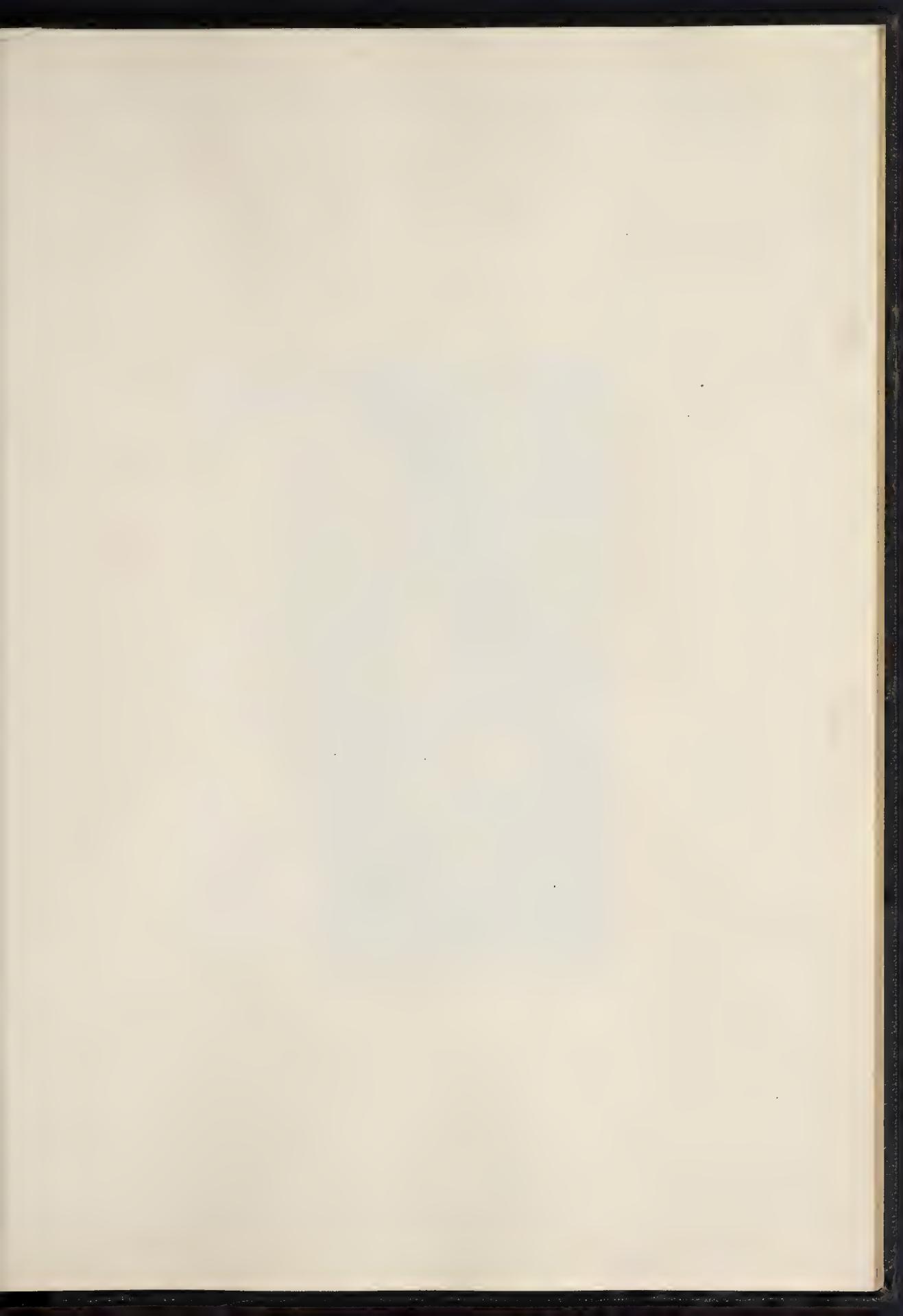
T is very doubtful whether the banks of the Nile present to most travellers any object of greater interest and curiosity than the monster which we have here depicted. The Crocodile is almost as essentially one of the wonders of the "Father of rivers," as the temple ruins. I confess that I regard him as an essential ornament to its banks; he is one—almost the only living one—of the venerable "institutions" of ancient Egypt. Of old he was worshipped—one regrets this, of course, but we can hardly wonder at it. Look at his portrait! How imposing—how grimly magnificent his aspect! His features especially are hideously grand: he has no lips, and his great serrated jaws seem to have no particular line—the sharp white teeth are set therein with a bold irregularity which is charmingly Gothic. His impenetrable hide is glossy and green, marvellously jointed and overlapped; his hands are almost as beautiful and delicate as a lady's.

Every Nile traveller shoots at crocodiles—not one in fifty "bags" one: upon an average, only one or two are captured each season. They become (especially the old ones) so exceedingly shy and wary, that it is almost an impossibility to approach them within 100 yards, when they lay sunning themselves out of water, which they never leave further than a few paces—differing in this respect from the alligator.

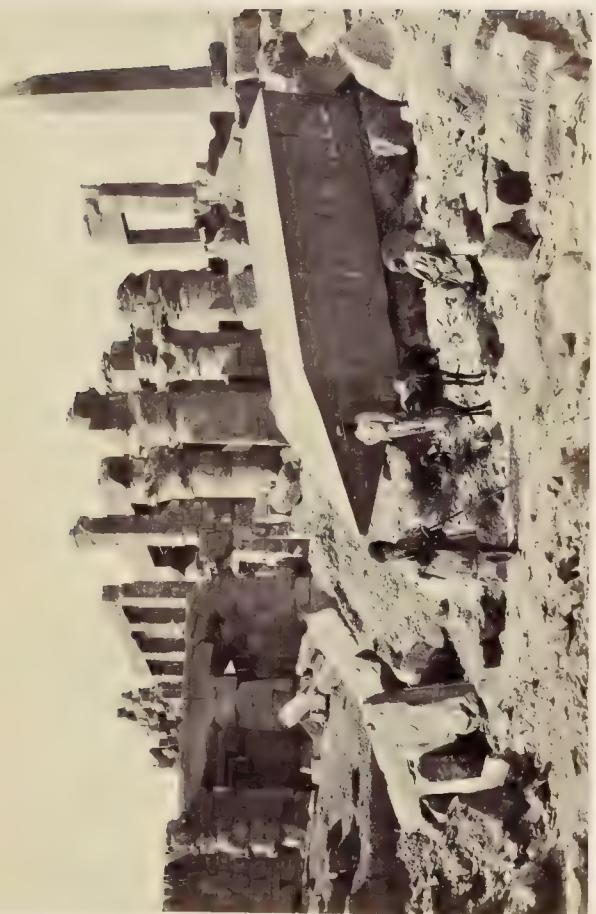
I am satisfied that they never attack mankind openly, although, no doubt, if they had an opportunity of seizing a man without exposing themselves, they would be dangerous. Their habit is to swim leisurely in the shallows, with their eyes (which are very prominent), and the tips of their noses only above water. Here they feed chiefly upon fish, yet the flesh of the crocodile has no rank flavour, and is esteemed by the Nile sailors. We had steaks, and chops, and curries, from the tail of a well-favoured young crocodile: the meat was exceedingly white and good-looking, its faults were insipidity and extreme toughness.

Notwithstanding that I have expressed an opinion that the crocodile very rarely indulges in human food, it is true that the natives hold them in great dread, and rejoice when one is killed. Our first acquaintance with these noble reptiles was made at the request of some natives, who came from a neighbouring village to beg that we would be kind enough to shoot a monster, which they pointed out, basking himself upon a distant sand-bank. He was, they said, an atrocious man-eater, having carried off several of their people. Out then we sallied upon our philanthropic expedition. Favoured by a low bank of mud, we crept to within about seventy yards of the sleeping monster: he was of the very largest size—little, if anything, short of thirty feet. I know this will be discredited by naturalists, but I write it advisedly; I have measured the distinct impressions which these animals have left upon the sand, which is clearly and deeply indented where they have lain for some time. Unfortunately the man-eater opened an eye as we carefully raised our rifles to the range, and was in the water in an instant—our balls rattled harmlessly upon his retreating tail-scales. I can confirm the truth that not even steel-pointed balls of 1½-oz. weight will penetrate the armour of a full-grown crocodile, unless it be a point-blank shot at a short range. We subsequently killed one on the same spot, measuring about seventeen feet. He looked an infant, compared with the venerable monster we had before encountered. We saw perhaps a hundred, and killed one as far north as Beni Souet, although Sir E. Wilkinson says they are not seen northward of Beni Hassan.











THE BROKEN OBELISK, ETC., KARNAC.



HERE is another glimpse of the grandeur and desolation of Karnac, where there are many acres of magnificent ruin such as we have here represented. When examining these shattered masses, with a view to account for their condition, we could not resist the impression that no force short of the convulsions of earthquakes could have produced some of the indications which we observed—such, for instance, as the huge blocks down the entire face of a mighty pylon wall being split in two, the outer halves having fallen. The obelisk, whose apex appears in my view, has very probably been thrown down by a similar convulsion of nature.

These noble monuments, which are so grandly characteristic of old Egyptian architecture, adorned most or all of the cities and temples of antiquity. Some of them doubtless lie buried in the debris of these places, whose sites are now marked only by mountains of hopelessly barren rubbish. Many of them, again, have been removed during long successive centuries to adorn foreign capitals. The one now called Cleopatra's Needle, at Alexandria, was brought from the upper country by the Romans; and a lofty Egyptian obelisk, 116 feet high, once stood in the Campus Martius, at Rome, where it served the purpose of indicator to a gigantic sundial of white marble, on which were hewn figures a yard in length.

One solitary but most interesting obelisk is all that now remains to mark the position of the pontifical city of On, or Heliopolis, the home of Joseph's bride—"Asenath, daughter of Poti-pherah, priest of On." In front of the temples the obelisks usually stood in pairs, as we still find them at Luxor and Karnac. They were surrounded by lofty flagstaffs, from which floated gorgeous streamers and pennons. Professor Brugsch conjectures that an important object in the erection of the obelisks was the means of ascertaining daily the sun's meridian altitude, and twice annually the solstices.

At the entrance to the Great Hall of Columns, at Karnac, stood two very fine obelisks, both of red Syenite granite. One of them is still standing. It was erected by Thothmes I. in honour of Amun Ra. Not far away stood two others, one of which is standing, and is the finest obelisk now in Egypt. Its companion is the prostrate one which I have photographed. The erect one was raised by the Queen Amen-numpt-Hat-Asu, the sister and guardian of Thothmes III. She is uniformly represented as wearing male attire and a warrior's helmet. The inscription on the west side of the obelisk is "The Queen of the Diadem, and Benefactor of the year, &c. &c., has erected this as her monument to her father Amun. She has raised to him two beautiful obelisks, and she has decorated them unsparingly and richly with pure gold. She has enlightened Egypt like the Solar Disc. Never has any ruler been comparable to her, the Son (*not the daughter*) of the Sun, &c." Her name also appears upon the fallen obelisk; but here in many places her surviving brother, Thothmes, has erased her name and inserted his own; and he has even, in one place, claimed for himself the honour of having erected the two obelisks, and of having overlaid them with pure gold.











THE STATUES OF MEMNON, PLAIN OF THEBES.



E have already given a representation of these statues from a more distant point of view. To the article which accompanies that picture I refer my readers for dimensions and other particulars. I will now endeavour to redeem my promise to give the suggestions of the learned Dr. Brugsch, with his account of some of the inscriptions. He says:—From afar over the plain of Thebes the distant traveller sees these two celebrated colossi rising like twin cathedral towers, sometimes from the lake-like expanse of the surrounding high flood of the Nile, and at other times from the rich verdure which succeeds the inundation. On arriving at their base, the visitor feels a humbling sense of the vast labours and results of the primeval ages of men. This is the effect produced by the contemplation of most of the Egyptian ruins, and, in a peculiar degree, by the huge dilapidated figures of these colossi. It was the northernmost of them (the most distant in the view) which was the famed musical statue of Memnon, and which was said to give forth musically-sounding tones every morning at sunrise. For ages this legend has been the enigma and the doubt of travellers. I suggest (continues the Professor) the following explanation of the mystery, viz., that the varying expansion of the separate blocks of stone composing this statue produced a ringing or vibrating sound, such as may still be frequently heard amongst some of the Egyptian ruins. I remember to have noticed several times in the evening a similar sound, apparently emitted from one of the side chambers of my apartment in the Temple of the goddess Ape, at Karnac. The Arabs are familiar with it, and attribute it to a clock concealed in the wall! I also heard precisely the same musical murmur whilst engaged in my explorations in the Hall of Rameses II., at Abydos. This was about nine o'clock in the morning.

The other colossus consists of a single block of stone, and therefore emitted no such sounds. Both the statues have the sides of their vast pedestals covered with inscriptions of the Greek and Roman periods. The southern one was so much shaken by an earthquake in the year 27 B.C., that its upper portion fell off, leaving the remainder in a cracked and dilapidated condition. The earliest inscriptions on these monuments date from the time of Nero, and are continued to the age of Septimus Severus. The Arabs give the name of Salamat, or Sanamat, to the two. They have also the separate names of Schama and Tama respectively. These terms are connected with the mysteries of the Mohammedan religion, and have reference to a sort of infernal fire which the Arabs believe will at the last day consume the world. The statues are twenty-two paces apart, and the southern one projects a little further in front than the other. They were erected in honour of Pharaoh Amenophis III., and bear on their left sides the name of his mother—"the King's Mother, the Queen, the great and living Mut-em-ua." On the right is the name of the wife of the same monarch—"the Queen, the great and living Te-ji." Many of the names and titles of Amenophis are scattered over the pedestals of the statues, as well as on the sides and back of each.

At some distance from them, and towards the west, in the midst of the plain, is a third colossus, lying on its back. Near it, on the north side, are two figures, each about double the size of life, and representing a man and woman. These are evidently the remains of a temple, and of statues of the same age; so that we may consider the two former-mentioned colossi as merely the advanced portion of a more ancient temple, which has now almost wholly disappeared.—Thus far Professor Brugsch.

Whilst I was arranging my apparatus to take this picture, a party of some five or six travellers rode up, accompanied by a rabble of Arabs, who offered pieces of mummy cloth, &c., for sale. I have reason to know that what I am about to write is literally correct, for I had to suspend my operations whilst the party was moving about the bases of the statues, and had nothing to do at the moment but watch anxiously for signs of their departure. But how true soever my story, it will scarcely be believed, that at least two or three of the party spent their whole time on the spot in haggling with the Arabs over paltry purchases, and the moment they were concluded—my word for it—they threw themselves upon their donkeys, and rode off to the next "sight," without ever having raised their eyes to the glorious old statues of Memnon!











VIEW ON THE ISLAND OF PHILÆ.



HIS picture is a specimen of the character of the masses of ruin, and of the beauty and abundance of the sculpture which meets the eye in every direction upon the Island of Philæ. It represents the approach to the Great Temple of Isis, which was founded by Ptolemy Philadelphus II., about 280 years before Christ.

Each individual part of this temple was appropriated to a particular department of the ceremonial service of Isis. Thus, the propylæ (one of which appears to the left of our view) present only illustrations of warfare, whilst the embellishments of the portico are entirely astronomical. The entrances between the colonnades are inscribed with lists of the names of the Egyptian deities; and in a similar manner all the interior courts and chambers are distinctively allotted. We present our readers with translations of some of the most interesting of the hieroglyphic records. Upon a massive granite pillar in the Great Court is the inscription,—“The year 24, in the reign of king Ptolemy VII. (B.C. 184—146), and of his sister and consort, the reigning Queen of both worlds, Cleopatra—of the kindred of the gods, gods of the line of Epiphanes, benefactors to the gods!” &c. Details of presents made to the temple and service of Isis by Ptolemy XI., Euergetes II., and Cleopatra III., read thus,—“We present thee, O goddess, with a tract of 12 aruree of land in the west, and 12 in the east, with all the income accruing therefrom, together with a tenth part of the whole revenue of Nubia, according to the custom of our royal predecessors.” Upon the outer walls Osiris is represented, but he holds a subordinate place to his consort Isis, and so also does their son Horus. The interior of the temple furnishes endless material for the study of Egyptian mythology; for it should be observed that, although the attributes of the deities were greatly amplified during the Greek and Roman periods, the mysteries of their nature and offices are expressed in these later hieroglyphs in much more explicit and intelligible terms than in the times of the early dynasties, when it seems to have been the object of the priests to veil all the attributes of their divinities under the most obscure symbols.

Upon the colonnade represented in my view are inscriptions by Ptolemy VII. and Philopater I., Ptolemy IX. and Euergetes II. Here we find the following:—“The King Ptolemy—the ever-living—together with his wife, the mistress and Queen of both worlds, Cleopatra—the divine king and queen—*has* erected this magnificent building as a hall for the celebration of the festivals of his mother, the Queen Athor, and as a hall of state for the Queen of Philæ, that she may be enthroned there on the 15th day of the third month of the Inundation of the present third year of our reign.” Observe how the complimentary mention by King Ptolemy of his consort Cleopatra, is counteracted by the subsequent use of the singular verb! In the first of the four interior chambers is the celebrated scene of the birth of Horus—the god Amun-Ra is bestowing life upon the new-born infant; behind him appear sundry gods and goddesses, as those of the North and South, and of the Senses. In another place the goddess Athor is represented as instructing the young deity: Athor is here styled “the Golden One of the goddesses—the Ancient Ruler, who has manifested herself in the foreign land of Kenes, and has drawn nigh to the Isle of Senem.” The god Nuni-Ra is declared to be “the Great Divine Artist—the first of architects, who has fashioned the gods and the goddesses with his hands.” He is represented in the act of forming the son of Isis on a turning-wheel!











THE TEMPLE PALACE, MEDINET HABOO.



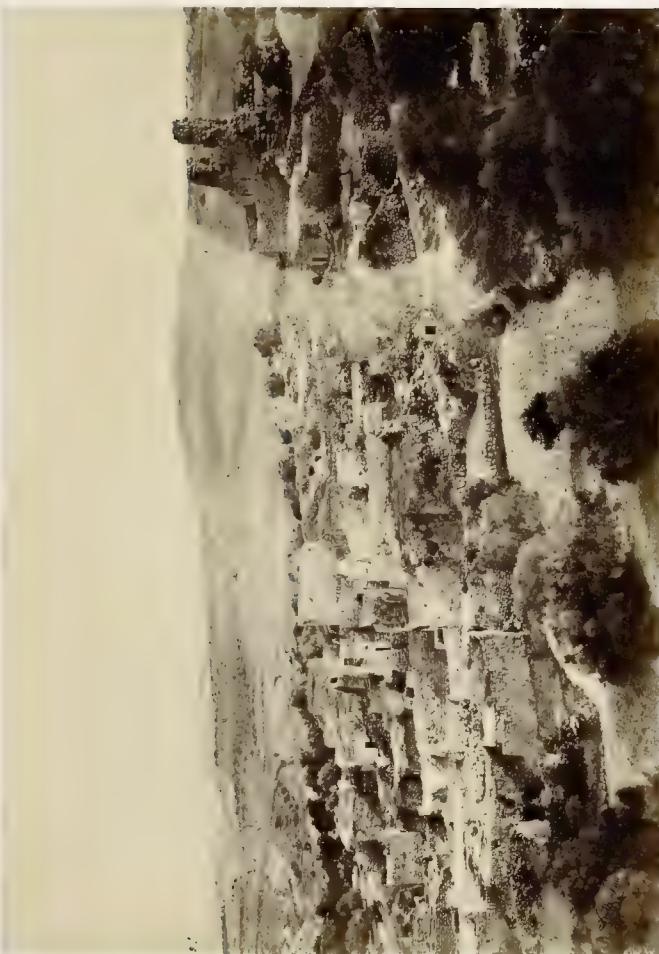
O those who have followed us through our series of illustrations of ancient Egyptian architecture, the ruin here given will at once appear altogether strange and dissimilar. It is indeed unique. It was the palace of Rameses III., and is the only building of this character which has outlasted the ages of demolition and decay, to which the structures of the Nile Valley have been subjected, and nothing but proportions so prodigiously massive as to be almost immovable by human agency has saved those that remain. This palace is, therefore, a most interesting object to the antiquarian. It is situated to the south of the Temple-Propylæ, which were erected by the same monarch, and closely contiguous to them. The square windows alone would be sufficient to distinguish it from all the other existing antiquities of Egypt. The style of its hieroglyphic embellishment is also peculiar—representing, in the interior of the chambers, various scenes of domestic life. To begin with the exterior,—upon one of the wings of the building appears the king, of gigantic stature, slaughtering his enemies in battle; his divine protector, Amun-Ra, extends to him the sword of victory, &c. The conquered tribes are next led into captivity, headed by their respective kings, whose countenances are very characteristic. In one of the halls is the celebrated chess-playing scene, in which the king is surrounded by his *harœm*, one of whom he tenderly caresses, and with others he is engaged in a game which is not actually that of chess, but bears a greater resemblance to draughts. Some of his attendant ladies present him with flowers, or are engaged in fanning him; but they are all obliged to stand in his presence, the king alone being seated on an elegant divan. Sir G. Wilkinson says that the queen is not among them; and that her cartouche-oval is always blank, where it occurs, throughout the building. The game here represented is also seen in the grottoes of Beni Hassan, where it dates as far back as 1700 years before the Christian era, in the time of Osirtasin—the contemporary of Joseph. In another part of the building occur ornamented balustrades, each supported by four figures of African and northern barbarians, and the summit of the whole pavilion was crowned with a row of shields—the battlements of Egyptian architecture.

The original design of the palace was probably much more extensive than these ruins at first sight indicate. In front was a paved raised platform, and in connection with the wings were many other chambers which are now totally destroyed.











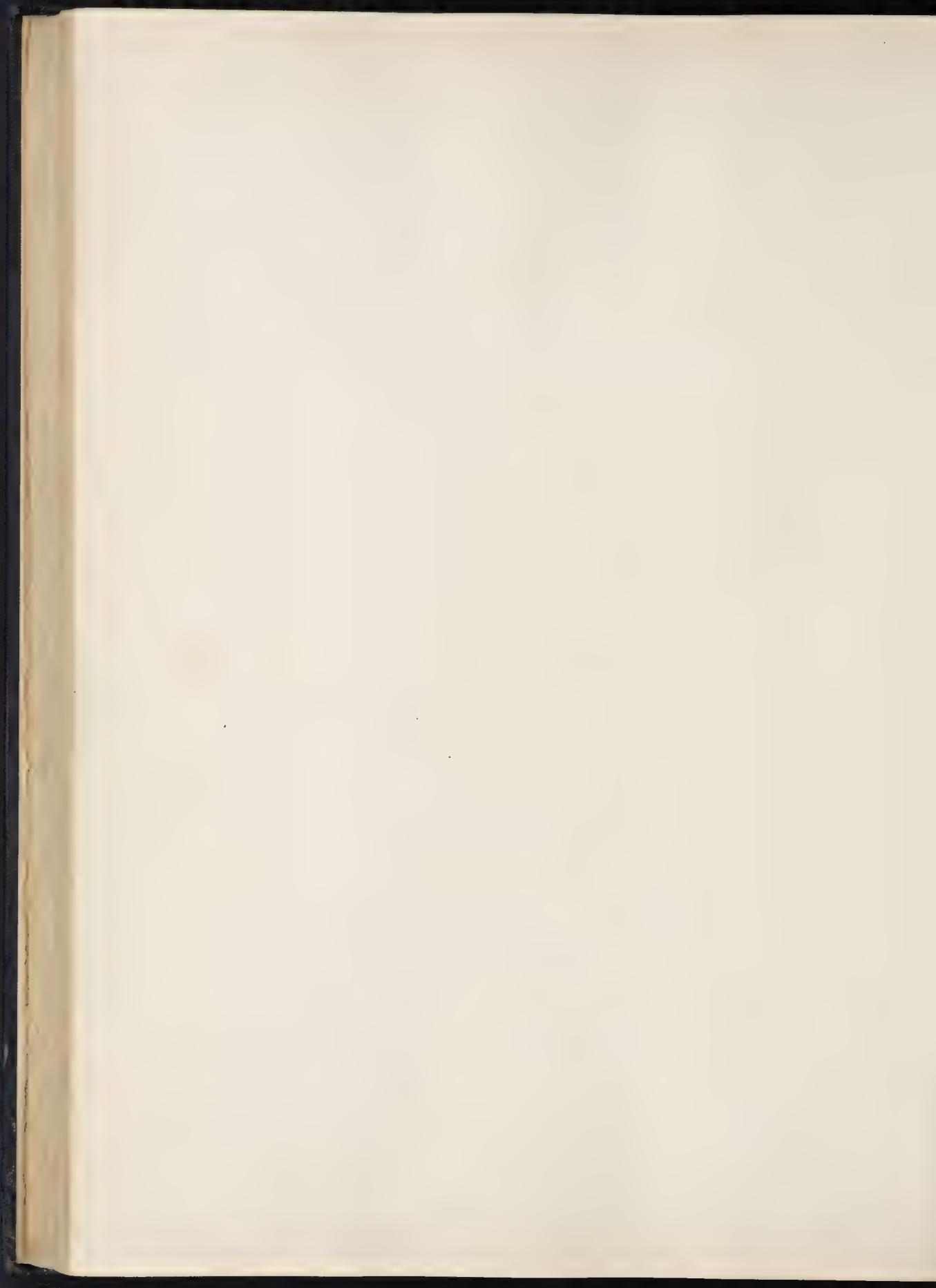
BETHANY.

THE day upon which I visited Bethany was exceedingly windy and unfavourable, and my picture is accordingly anything but what I should wish, and should have been able, under better conditions of weather, to present to my readers; but the scriptural interest of the locality is so great, that I cannot withhold the illustration to which I now invite their attention.

A visit to Bethany is thus described by Lord Nugent:—"The village of Bethany, lying on the other side of the Mount of Olives from Jerusalem, and distant from the city about fifteen furlongs (John xi. 18), answered well and thoroughly in its appearance the expectations which my mind had formed of it. A pathway leads down a gentle open slope to the east, after passing over the summit of the Mount of Olives, for about a mile, to the place whither Jesus was wont to resort, and where dwelt the friends whom he loved. As you stand on this brow, looking eastward, the whole country down to Jericho, and to where once stood the five cities of the plain, even to the mountains of Moab, full five-and-thirty miles off, lies open before you. Descending hence about half-a-mile, you enter an open grove of olives, evergreen oaks, and karub trees, from whence the village of Bethany appears on your right upon the side of a low bank, rising from a narrow valley beneath." From the above very accurate description the reader will recognise the precise place from which my view is taken. The village, although picturesque from a distance, is now merely an assemblage of thirty or forty miserable Arab houses, crowned by the ruin on the right of the picture, which has been dignified with the name of "the house of Lazarus." And this brings me to the Scriptural narrative which gives to Bethany its great attraction and interest. The opening in the rock by the side of the road, in about the centre of the picture, is the reputed tomb of Lazarus. Upon this site Dr. Robinson and other travellers have thrown discredit, and it cannot be doubted that it is open to the same sort of suspicion which attaches to so many other of the monkish traditions of Palestine. But, on the other hand, I think it fair to give the impressions of an equally unprejudiced and talented observer, Lord Nugent, whose description of the general view of the village I have just quoted. He says further:—"What is shown as the tomb of Lazarus, by the roadside as you enter the village of Bethany, I am of opinion with Mr. Carne, and for the reasons which he assigns, may well be believed to be really the place where was performed the last great recorded miracle of Christ before he was betrayed." The entrance to the tomb, which is through a low square doorway formed of large hewn stones, appears to be of much later date. A flight of twenty-six steep and narrow stairs leads down into a dark vaulted chamber cut into the natural rock, and having all the character of an ancient Jewish burying-place. This is large enough to contain three or four bodies, and was probably a place of family sepulture. The ground above the tomb is surmounted by a little dome-shaped structure erected by the Mussulmans in honour of Lazarus, whom they regard as a saint. The village of Bethany is called after his name, "Lazarich."











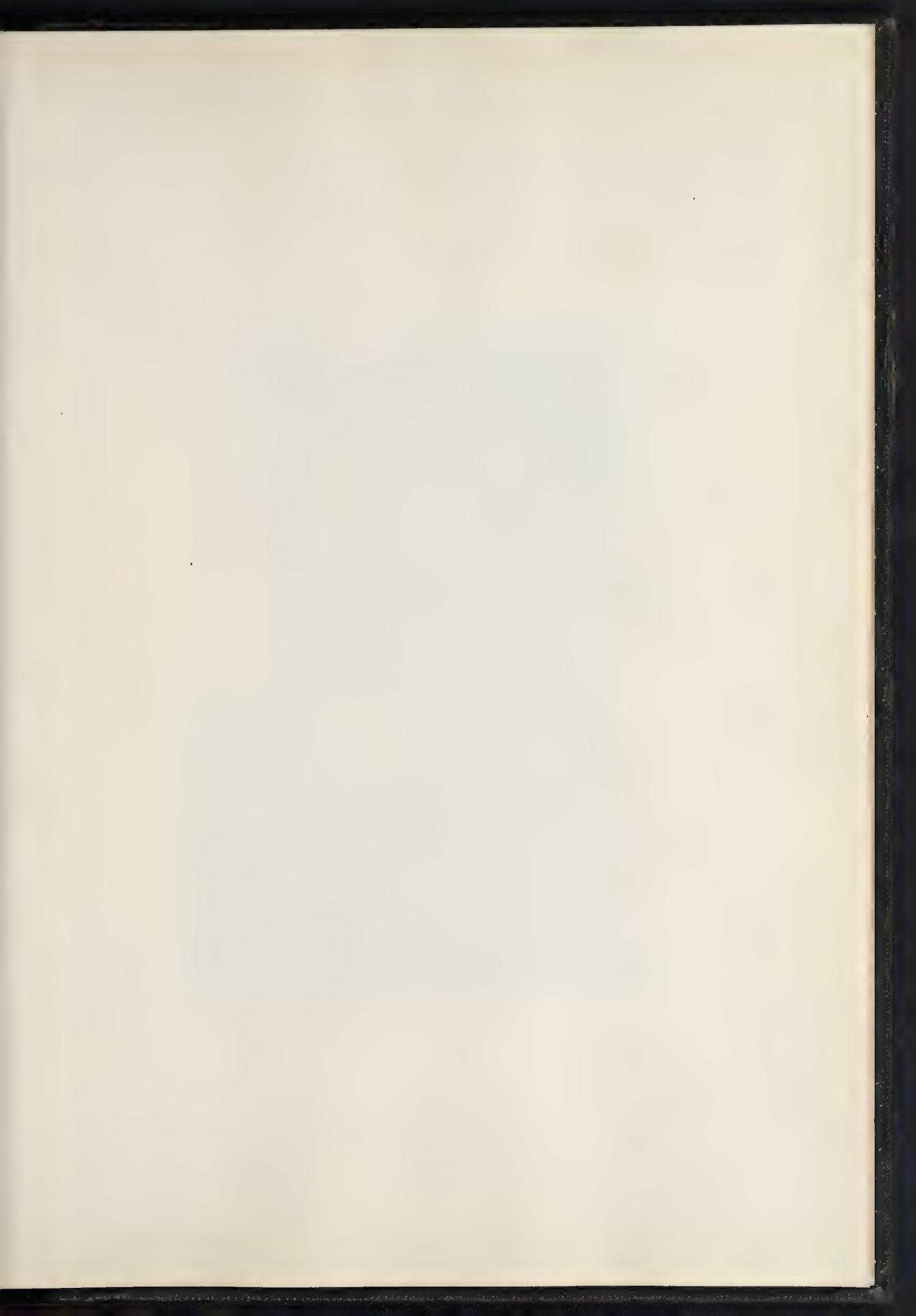
THE TEMPLE OF MAHARRAKA, NUBIA.



STRIKING feature in the ancient monuments of Egypt is the very large proportion of unfinished works which they present,—indicating the long periods of time which were occupied in their construction and execution. The full proportions and design of a temple, and the sculptures upon its walls, were in many cases only effected through the continuous labour of several generations. There are very few extensive buildings or tombs to which some additions were not still contemplated, when foreign invasion, or some uncontrollable circumstance, put a stop to the work.

When one enters a stupendous temple whose foundations were laid three thousand years ago, and after passing from hall to hall and from chamber to chamber, whose walls are all vocal with the quaint language of forgotten time, an apartment is reached in which the artist's hand seems but that instant to have laid aside his chalk—how powerful and strange is the appreciation, as it were, of the *momentary lapse of ages!* how difficult to realize the fact, that two thousand years ago that hand was stayed, and that the work will never be resumed! These remarks are suggested by the subject of my present picture. "The Temple of Maharraka," which is situated about eighty miles above Assouan, is perhaps the most strikingly modern and unfinished-looking ruin in Egypt. The capitals of the columns are for the most part in the block, showing that even in the Roman times these, and all similar elaborate embellishments, were sculptured from the rough block, after it had been put into place. At Medinet Haboo, I observed an immense outer pylon wall, which had been built up of rough stones, the bead at the angle and a little of the surface only having been smoothed. There is very little other antiquarian interest in the Temple of Maharraka. The following is supplied by Sir G. Wilkinson:—"Maharraka is the *Hierasycaminon* of ancient writers, and on a wall there is a rude representation of Isis, seated under the sacred fig-tree, and some other figures of a Roman epoch. The temple is an hypæthral building, apparently of the time of the Cæsars, unfinished as usual, and, as we learn from a Greek exroto on one of the columns, dedicated to Isis and Sarapis. Like most of the edifices in Nubia, it has been used as a place of worship by the early Christians, and is the last (*i.e.*, the most southerly) that we find of the times of the Ptolemies or Cæsars, with the exception of Ibream, or Primis."











PORTECO OF THE TEMPLE OF GERF HOSSAYN, NUBIA.

ABOUT sixty-six miles above the First Cataract, at a considerable elevation above the plain, upon a rude platform excavated from the limestone rock, stands the temple, the area and portico of which I give in the present illustration. The commanding position of this ruin, the bold and massive character of its sculptured columns, and above all, the aspect of extreme antiquity which its design and time-worn condition impart—all render a visit to Gerf Hossayn of great interest to the Nile traveller.

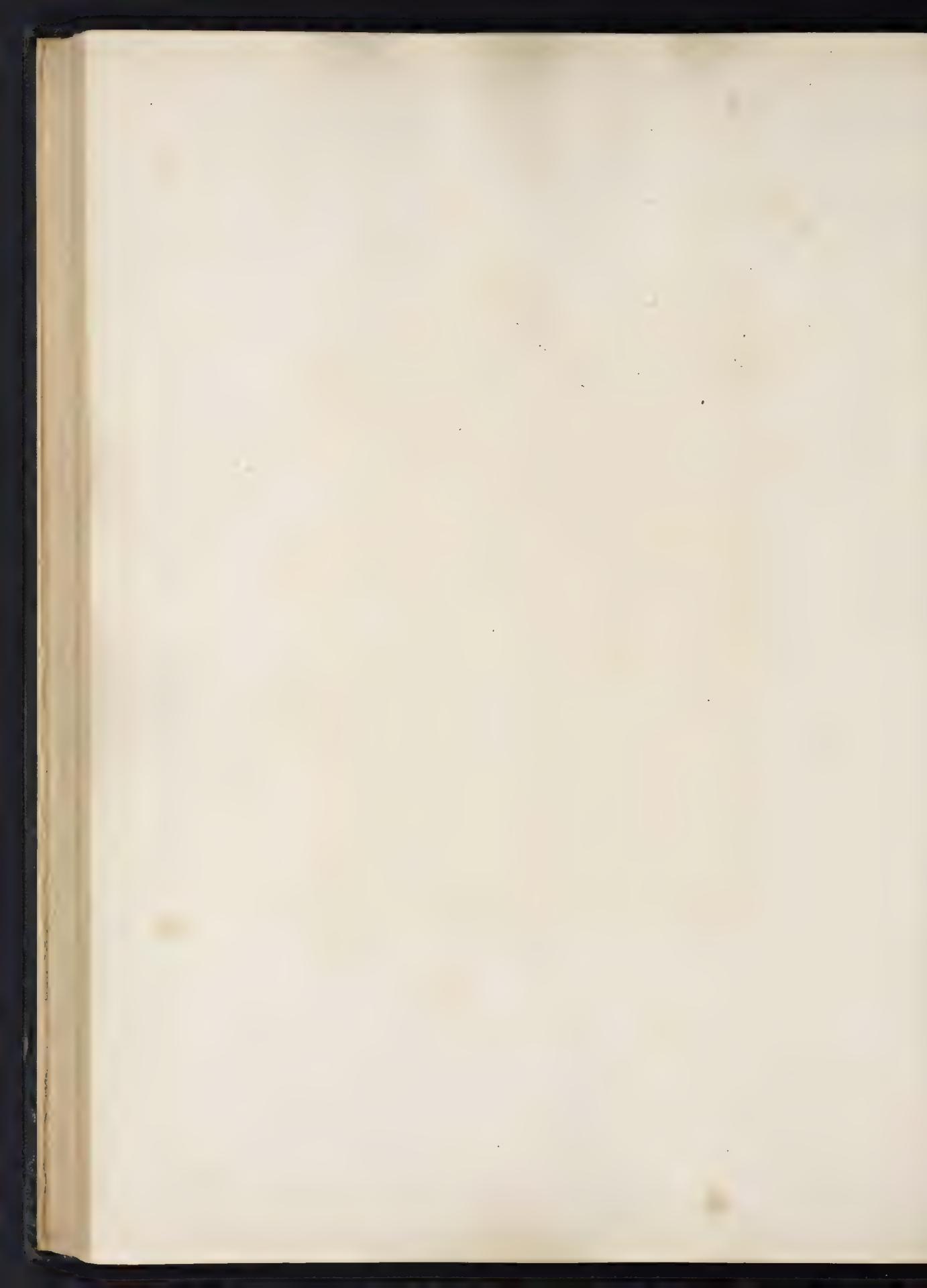
It is a scene which takes hold of the mind, and is not easily effaced. With the exception of the portico, it is entirely an excavated temple, of the time of Rameses the Great. At the upper end of the adytum are several sitting figures in high relief. In the great hall there are also eight niches, containing similar figures. There are several chambers with a variety of emblematic sculpture. The total depth of the excavation is about 130 feet. Sir G. Wilkinson says:—“The Osiride figures in the hall are very badly executed, ill according with the sculpture of the second Rameses; nor are the statues of the sanctuary of a style worthy of that era. The deity of the adjoining town (the ancient Tutzis) was Ptah,—‘The Creator, and Lord of Truth,’ to whom the dedications are inscribed.”

Our party was observed by the Arabs of the village as we scrambled over the hot glaring rocks towards the ruin, and presently, *nolens-volens*, we were escorted by a host of half-naked importunate “guides,” carrying torches of dried palm-leaves. These, as we entered the temple, they prepared to light, but by the time they were in full smoke, we had finished our hasty inspection of the interior. It was truly amusing to see the blank astonishment of the Arabs—standing in the doorway with their torches—when, instead of the minute examination of the interior sculptures, in which they had been accustomed to “assist” travellers, we proceeded rapidly and silently to arrange and point the camera towards them from the outer area. Silently and rapidly they too “went about their business.”

I prepared my pictures by candle-light in one of the interior chambers of the temple. It was a most unpleasant apartment—the hole in which I worked. The floor was covered to the depth of several inches with an impalpable, ill-flavoured dust, which rose in clouds as we moved; from the roof were suspended groups of fetid bats—the most offensively smelling creatures in existence; in some tombs the odour which they emit is so powerful as to render the place “impossible.” Add to all this, that the Arabs seem to have been industriously *smoking* this wretched temple from time immemorial, even, in places, to the complete effacement of the sculptures upon the walls,—and you have a picture of the interior of Gerf Hossayn: but, without, beside this quaint old portico, are the sun and sky of Nubia, and the groves of the palm-trees, fringing, with long miles of green, the banks of the glorious old river.











EARLY MORNING AT WADY KARDASSY, NUBIA.



Y readers will, perhaps, recognise in this picture an old friend in a new attitude; for I have already given one view of this most charming and picturesque ruin. I may, perhaps, be allowed to repeat that it is one of the first temples which meet the eye of the traveller upon entering Nubia; that it has no sculpture, and is conjectured to have formed part of a more extensive edifice. It is probably of the time of the Romans. The heads which adorn some of the capitals are those of Isis. I may also draw attention to the length of the single block of stone which connects the other two pillars.

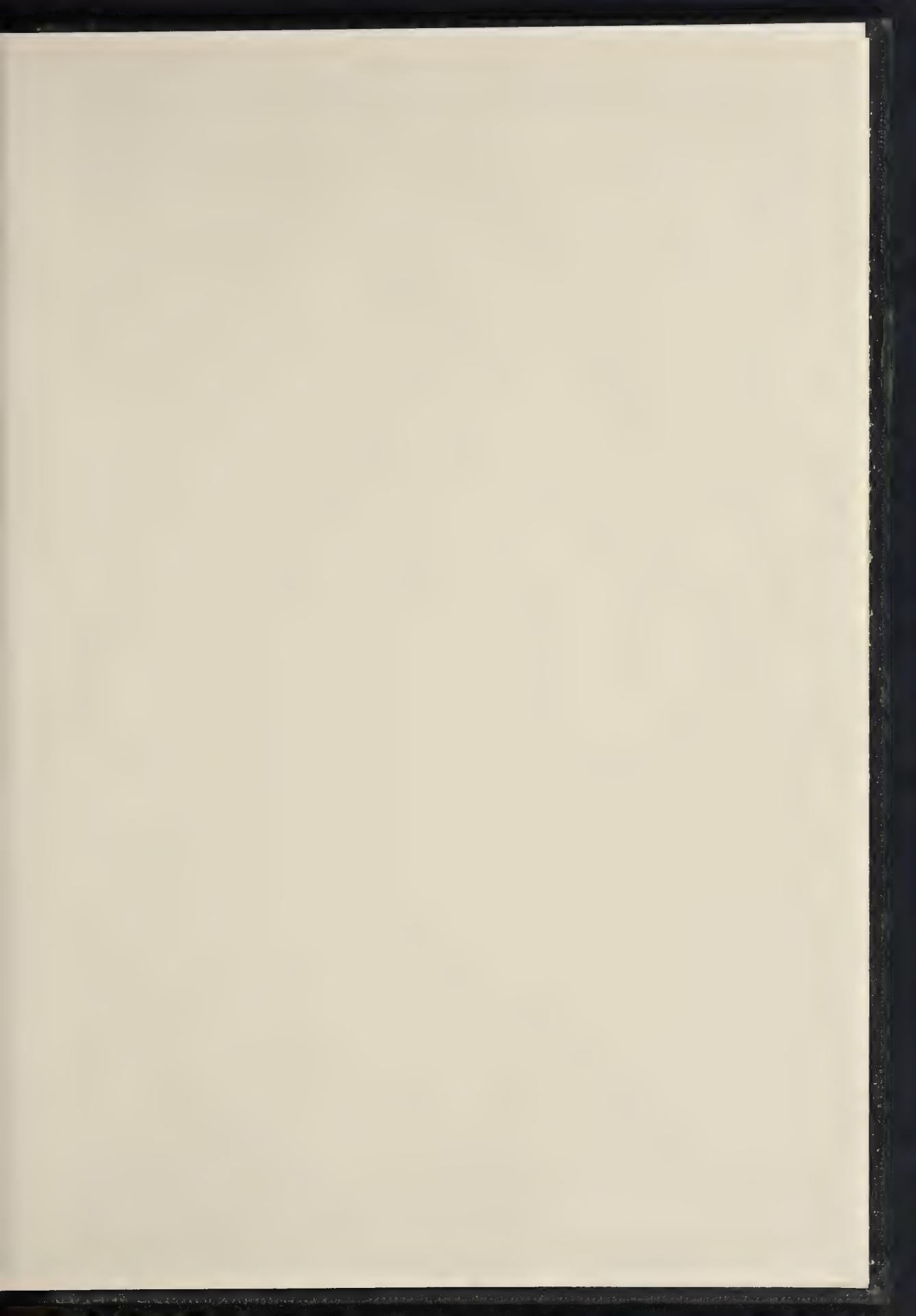
I imagine that it measures about forty feet.

My labours, as regards this publication, are now at an end. I regret many imperfections, of which I am fully conscious. I regret, especially, that I was so grievously hurried whilst taking my views: most undoubtedly I might have done more justice to my subjects—yet, when I reflect upon the circumstances under which many of the Photographs were taken, I marvel greatly that they turned out so well. Now in a smothering little tent, with my collodion fizzing—boiling up all over the glass the instant that it touched,—and, again, pushing my way backwards, upon my hands and knees, into a damp, slimy, rock-tomb, to manipulate,—it is truly marvellous that the results should be presentable at all. Yet I have to thank the public for a most flattering and kind reception, and a most decided “success.” It may be worth while here to record a few of the statistics of the publication of this the first book of Photographic illustrations.

The demand for the work was from the first, and still continues to be, much greater than can be supplied, owing to the slowness of the process of photographic “printing.” Some of my readers are, perhaps, not aware that the original pictures were taken on glass, and that from these, as from a copper-plate, each single impression is taken by an expensive and tedious photographic process. About 2000 copies have already been taken from each of the “negatives” of this series, and the originals are still as perfect as ever. I flatter myself that the style of printing which has been employed, is very superior in brilliancy and “tone,” and time alone will decide whether it is, as I believe it to be, permanent. Trusting that my readers will continue to extend the kind indulgence to my spirited Publisher, which the difficulty and novelty of his effort deserve, and again thanking them heartily for their generous approbation, I make, most respectfully,

MY SALAAM!











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